



MEAN BUSINESS

Sol Price and the FedMart story

By Bob Dorn
Illustration by Tom Price

To those who know him, there is no great mystery to Sol Price. He is almost always described in the same terms—he's down-to-earth, he's brilliant and clear-headed, he's honest, energetic, and outspoken. It comes as a surprise to some who think of him as a modest man that his latest merchandising bonanza, the Price Club, takes its name from his name. But that little hint of vanity—very little, considering the natural attraction of the double meaning—in the naming of this enterprise is accompanied by other little hints of the

same trait: he's rarely photographed, but when he is, it's usually from the right side, apparently to de-emphasize a drooping left eyelid; the last four digits of his office phone number are the same digits as his home address and his license plate number; the gift of a finely tooled wallet to a friend carries not the friend's initials, but Price's own. All this would be hardly worth mentioning were it not paradoxical: Price does not at all enjoy publicity and, beyond a ten-minute conversation by telephone, recently refused a request to be interviewed. "I'm flattered, I really am."

(continued on page 10)

Photograph by Robert Burroughs!

Customers at the Moon Cafe don't usually drop their forks and stare when a nature seeker

Then the diners started grumbling — not about the food, but about the man who wouldn't pay his bill. "Don't worry, Quan, you ain't gonna owe no customers," reassured one of the waiters. A man in a red eating soup near the cash register warned the complainant to "shut up or I'll cut yo' ass." The blond guy didn't listen, so the black man warned him again, louder. In a booth behind the cash register, a huge black lady, occupying a plastic-covered seat designed for two people, spoke to no one in particular. "They gots vermin in Harbor Island, too, only they just pays to keep it quiet 'round here," she said. "Yep, there vermin everywhere." She called out to a man from the booth and walked toward the cash register. "You just need to eat this meal and get yourself a bottle of Alse-Steizer," she told the Chinese-speaking cashier. "Then you be a

newspapers and at least one television news crew reported allegations of the downtown cafe's cockroach infestation.

Some Moon Cafe customers are too proud to take a free meal and a sermon at the rescue missions: others can't cook their own meals because hot plates aren't allowed in their homes; still others are too street rough. Other Moon Cafe regulars are too scared to leave a hundred yards to downtown's only two cheap alternatives — the Sun Cafe on Market or the Lee Cafe on Fifth. There are customers, such as the man who says he has an empty shopping cart, who are so disoriented they probably couldn't find those other cafes. There is a restaurant across the street on the ground floor of the Golden West Hotel, but it has been completely remodeled; and there is a diner, a minimum of \$2.25 for a burger, and pork chops cost \$4.50.

The city attorney, though has decided to make the Moon Cafe an example for negligent restaurant owners from Shelter

and Sun cafes are Barrios' only direct competition, neither of them charges more than Mene, nor did they ask the

spur his compliance with the sanitation laws and that the lawsuit has already convinced Barrios to hire a pest control service. Barrios' lawyers, however, wonder if the possible punishment fits the crime: the civil suit, to be heard in court next week, asks for fines of up to \$35,000, and requests a minimum fine of \$10,000. Even if Barrios escape unfined, he'll have to pay the court costs of both sides.

It's been a good four months since the first whispers about "mind control" began.

Secret Book. Inside, each page has a separate heading. Underneath are sentences perforated with blanks to be filled in by the student. Often the tone of the sentences is confessional; the blanks seem designed to draw out the writer's deepest and most intimate thoughts.

On a page titled "When I Was Little," for example, a sentence reads, "I guess the worst thing that I ever did when I was little was

_____ . I got in a lot
of trouble and my
_____ made
me _____ . " Another
page induces the writer to tell
what he or she would say in a
"very, very private message"
written with "invisible ink,"
and to be destroyed after being
read by "only one person."

Under the heading of
"Dinner," the text reads,
"Dinner at my house is very
_____. Sometimes I
fight with _____, and
sometimes _____
makes me _____."
"This is an intrusion between
your child and yourself!"

She waves a photocopy of yet another page, labeled "Ali Aloze," which particularly seems to enrage her and other parents. Spomias says, "I would like to see what my son writes when it says, 'Sometimes I just lie on my bed and wish that I had someone to _____.'"

Why sit there and talk about all these negative feelings?" Spouses and some of the other *Janet* parents found out about the books last November and asked the district for some explanation of them. The

parents say that at the time they were told that the "My" books were connected with an educational program called the Launch project. They also learned that some children were being required to write daily in a journal which was kept exclusively in the school. Today the Jamul district superintendent, James Turner, practically groans when he hears the My books, the journals, and the Launch project mentioned together. Turner indicates that confusion between them is one explanation for the persistence of this controversy.

Turner says neither the My books nor the journals have anything to do with the Launch project, which is a program "designed to build confidence and responsibility" among students. He says a teacher started the journal-keeping project about two and a half years ago as a means of developing writing skills among second through fifth graders. Turner states that, contrary to the parents' suspicions, the journals never

The superintendent says that the My books first entered formal classrooms during the last school year, when some students ordered the 25 from an educational book club. "A few of the kids just had them."

Nonetheless when Spousias and some of the other parents raised the cry of brainwashing, Turner in January suspended the Launch program, the My books, and the book club. He says he then rigorously reviewed how they were being

used, Turner says that review convinced him that teachers were only using the My books as a space-time activity, relying on it to develop language skills. "I found no evidence that teachers ever looked at these for grading purposes," he says. "If anything, they only looked to see the kids were doing them." He dismisses the privacy invasion charge by saying "if teachers wanted to invade privacy they wouldn't have to do anything in writing. At this age, kids tell so much that most times teachers have to avoid hearing things. Kids just naturally share a lot of things, and it isn't that anyone is milking it out of 'em."

Consequently, early in March Turner ordered the books and the Launch program reinstated, crossed his fingers, and hoped the controversy would quietly subside. However, at the school board meeting last week, the board directed Turner to come back with a written guideline that would ban the use of the My books. That guideline then will be subject to further debate.

In the interim, Spounsee and her small phalanx of fellow parents have grown more agitated. Some of them are

convicted that the school district has engaged in a major cover-up, one which they say has spawned death threats and other forms of harassment against them. Even if the My books are finally banned, Spornstein doesn't expect to rest easily. "Our questions have not been answered," she says. "We still don't know why they've been so secretive about all this. And what were these used for?"

- J.B.

The twenty-seven-story Columbia Centre downtown hasn't even been dedicated yet.

but already its status as tallest building in San Diego is being threatened by plans for a new building. Given the recent spate of skyscraper construction, that may not be surprising. What is notable is the proposed location for the thirty-two-story La Jolla International Tower — an undeveloped field in University City.

The tower and a thirty-story twin tower are to be built on four acres of land at the southeast corner of the intersection of Nobel and McKellar drives, between Interstate 5 and Regents Road.

[illegible]

The two buildings, which are to include 454 condominiums are planned to adjoin approximately seven acres of two- and three-story townhouses known as the La

R. H. Hamstra concedes that it may sound as if the towers will be as conspicuous as a rocket ready for launch in the Florida fountains. However, Hamstra says by the time the skyscrapers actually get built, University City will contain a number of notable high-rises. "They're part of a total design," he contends. Hamstra, chairman of University City's planning group, points out that several buildings in the twenty-story range are planned for the area around the intersection of Nobel and McKellar.

(Currently, for example, the McKellar Development Corporation is seeking city approval for four twenty-story buildings to be built on the southwest corner of La Jolla Village Drive and Regents Road.) And Hamstra mentions that other new buildings in University City already are pushing skyward. The framework for the eight-story Gateway office building has just been completed at the



La Jolla International Towers

Last October, when Fongler was hired as the *San Diego Business*

Journal by the new owners of *Downtown*, a year-old tabloid struggling to find a niche in the brutally competitive field of small newspapers, he says he was promised complete editorial freedom. "No influence is placed on the paper by the publisher," according to Fengler. "I have never received any editorial direction." Instead, the

thirty-six-year-old editor was told by publishers Matt Lange and Michelle Donnelly to brighten up the paper's uninspired graphic appearance and infuse its pages with readable, balanced coverage about the revitalization of downtown. The formula has worked, boasts Fengler, who reports that circulation of the paper, distributed free in newsracks and downtown businesses, has grown to

A dark, grainy, black and white photograph showing a close-up of a textured surface, possibly a wall or ceiling. A prominent vertical shadow or crease runs down the center of the image. The surface appears rough and uneven, with some lighter patches and dark, irregular shapes. The overall tone is very dark, with high contrast between the shadowed areas and the slightly brighter patches.

intersection of Town Centre and La Jolla Center drives (just east of Sears at University Towne Centre). Furthermore, the fourteen-story Sheraton Hotel is to be located just north of Sears and will probably break ground this year.

All this elates Hamstra, who has worked singlemindedly for years to advance a vision of University City as an "urban node." He insists, "We just

can't sprawl the way we have been doing." However, recently both Hamstra and his vision have been coming under increasing fire. A rival University City citizens group has asked the city to investigate the operation of the planning commission, which Hamstra chairs.

group members, such as chairs, tables and chairs. Griffin, both the president of that rival organization (the University City Community Council) and a member of the planning group. Despite her membership in the latter group, however, she criticizes it both for the way in which it operates (for example, it's the only community planning group to which members are appointed, instead of elected) and for its promotion of high-density development. Griffin furthermore claims that the city's recent approval of the thirty- and thirty-two-story towers reflects the lack of community control over University City planning. She says the planning group members never voted on the towers and weren't even aware

-10-

could be saved if the redevelopment plan were killed early, before it came to a confrontation before the city council.

At the same time, *Downtown* scrutinized the whole issue of redevelopment in a series of three articles written by editor Fessler. "We have covered both sides of the issue," Fessler says, "without regard to Matt's personal feelings. We do not discuss our stories before publication." Lange, however, when asked if the paper might have been a little more sensitive to his negative view of redevelopment for the Galapal Quarter and therefore might have paid more attention to dissenting views, replies, "I think that is an appropriate analysis."

M.D.

—*Jeannette DeWyz,
Paul Krueger,
and Matt Potter*



PUBLISHER
James Holman

EDITOR
James Mullis

CONTRIBUTORS
Thomas E. Arnold
City Lights
George Torg
Events
John D'Agostino
Linda Neri
Shane Stone
Jannette DeWise
City Lights, Features
Stephen Jeffrey
Sports
Linda Neri
Off the Cuff
Paul Krueger
City Lights, Features
Burt Porter
Jannette DeWise
Theater & Classical Music
Shane Stone
Film
Gordon Smith
Foster at
Jeff Smith
Theater, Features
Shane Stone
Restaurants

ADVERTISING DIRECTOR
Howard Rosen
ADVERTISING MANAGER
John D'Agostino
SALES REPRESENTATIVES
Shane Stone
Paul Krueger
Brooke Loomis
Judy Neri
Bill Owens
Judy Pomeroy
Burt Weber

PRODUCTION/GRAPHICS
MANAGER
Diane Weber

PRODUCTION/GRAPHIC
ARTISTS
Linda Plouffers
Rita Ford
Scott Jones
Linda Neri
Elizabeth Mathews
Sandy Mathews
Linda Neri
Nancy Howell
Ann Sawyer
Burt Weber
Jannette DeWise

PROOFREADER
Diane Weber

CLASSIFIED MANAGER
Gene Rockman

CREDIT MANAGER
Edward Snopce

RECEPTIONIST/SECRETARY
Helen Wheeler

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San Diego, CA 92118
635 State Street
(714) 231-7821

Blanket Statement

Tom Arnold's article on the Wyatt murder: "Unsubstantiated Homicide." March 25) proves once again that "security" is a marvelous blanket for the incompetent bureaucrats of the world.
Ben Stone
San Diego

Bad Neighbor Policy

How tragic that a neighbor heard Michelle Wyatt's dogs barking furiously, accompanied by some yelling, but they didn't investigate. "It is totally within the realm of possibility that, had the neighbor acted, Michelle would be alive today. Now that neighbor has to live with the knowledge that he/she could have made a difference. I am more and more convinced that we are indeed our brothers' and sisters' keeper."
S.J.
La Mesa

Don't Walk Away Ranes

I look forward to each week's Reader because you have a tradition of well-written articles which present the depth of local life, but "Little Sister, Big Trouble" (February 25) left me troubled. To read fiction, you say your sister is a total stranger. She, like most incarcerated women, was, was

convicted of nonviolent crimes. She was found guilty of what I consider to be an economic "crime." She, like most of us, needed a way to support herself. Women can only rely on a man's dollar. Are you a total stranger to every working woman, to every sister who must decide how to stay sane and alive and most likely support a family on one-half of what a man makes?

Many women who are sent to prison are also being punished for social crimes, for not being a lady. It can be for being promiscuous, or a whore, for wearing your dress on your bare too short, for being wild, too independent, for taking drugs. Are you a total stranger to women who don't fit the feminine stereotype, to women who just want to be who they are without being harassed for their looks or demeanor by the police or anyone else?

I've never been in Las Colinas or any other women's prison, but I know women who've done time in jails around California. They say violence between women prisoners is the exception. There is no such thing as lesbian rape. Lesbians are women who love women. I doubt women sexually assaulting other women is a major threat. Women who are arrested and jailed are frequently raped and sexually abused by policemen, male guards, and other men in the prison system. Now is not the time to gawk or condemn or further alienate your sister, as it is not the time for any woman to further punish women on the inside. Reach out and rebuild what you have lost. If you can't imagine what you can do —

Letters

I look at this interesting specimen. Aren't we glad we're not so degraded. Issues of mental health and incarceration are a serious part of human rights, not a sideshow. Subtitles such as "A story of drugs and crime and a broken family" belong in rags like the Union.
Renet Griffin
Hillcrest

Not Far Behind Winters

We agree with Bernard and Tanya Winter ("Letters," February 25). Anyone who subscribes to KPBS and was shocked to see *Let Poland Be* shocked on public television should write and speak out. Our letter is in the mail today!
N. Padilla
H. B. Burt
San Diego

Wants Cop in More Households

I'm writing this letter in regard to the recent (March 11) "City Lights" article on the upcoming sheriff's race written by Paul Krueger. The article dealt with the three high-ranking police officials who recently bowed out of the race, but it also ignored a fourth who not only remains in the race, but can beat John Duffy in the impending election.

The candidate I'm referring to is Jack Duffy, a supervisor with the San Diego Police Department and a second-term city councilman from Lemon Grove. Mr. Krueger's article correctly reported that in the 1978 sheriff's race, Duffy captured sixty-two percent of the vote, but it fails to mention that among five other candidates, Duffy came in second.

What the article also failed to take into account is that the times have, indeed, changed in the ensuing four years — enough so to make Jack Duffy's election as San Diego County's next sheriff not just possible, but probable. (February 25) Duffy had not yet suffered any 1-2 scandals, and Duffy was a fresh-faced, clean-cut, and a fresh-faced councilman with the newly formed Lemon Grove City Council. Yet he still managed to garner six endorsements from such respected county papers as the *Ensign*, *San Diego Union*, *the San Diego News*, *the San Diego News*, *the San Diego News*, and the *San Diego News*. And the *San Diego News*, while not endorsing Duffy directly, refused to endorse any candidate, not even Duffy.

Today Duffy's name is insured by the sheriff's deputies' status of 1981 and the La Costa scandal, yet Duffy's respectability and credibility have risen, as much as Duffy's name falls. Duffy is, now a supervising sergeant with the SDPD and is considered one of the best cops by the police. Duffy has been on the Lemon Grove City Council for five years and represents that city on the San Diego Association of Governments. He's been president of the Stamp Out Crime Council, the largest pro-law-enforcement citizens group in the county. Jack Duffy's only "real" flaw, in fact, is that he's not yet a household word. But we're working on it. *Thaddeus H. Roberts, Jr.*
Campaign Finance
Friends of Jack Duffy

Rag Time

Well, the Reader has done it again. Once again another hit on politics, presumably written as an insider, with inside information, destroys the credibility of your rag. Of course, I am referring to the Krueger article on the sheriff's race. The lack of information, the lack of understanding, proves that Krueger has been out of town for more than a year.

May I suggest that the next time you do a political dump on the strongest campaign in the most exciting race in town, you have someone with some connections to the political establishment do the research?

You guys have just shown it by printing such unadmitted crap.
Kim Andersen
Encinitas

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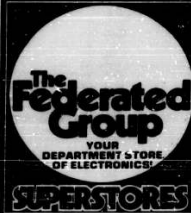
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THE INSIDE STORY

BY PAUL KRUEGER

WHEN AN INCUMBENT OFFICEHOLDER RETIRES, every would-be politician salivates. This year the smell of political victory was too savory for even the nonpolitical Deputy District Attorneys Association to pass up. The sedate association, previously content to limit itself to negotiating pay raises for its 130 deputy D.A.'s, decided to back deputy Nick Kasimatis for an opening on the municipal court bench.

Kasimatis, a senior deputy with twenty-four years' experience, was hesitant about accepting the sanction and told the association's directors he'd run only because he had their endorsement and because he was the only deputy D.A. in the race to replace retiring judge Earl Adams. But Chuck Hayes, another senior deputy who failed to get the association's endorsement, later decided to run for the same judgeship, despite attempts by association directors to dissuade him. "There's some people who feel the endorsement of the association is determinative, but I wasn't going to abdicate my decision because I didn't get it," shrugged Hayes.

And the first campaign financial statements filed last week show that Hayes may well embarrass the association's first political muscle-flexing. Hayes has

raised more than \$6000 to date, including donations from heavy-weight attorneys Charles Goldberg and Peter Hughes and from associate dean at California Western Law School, Dennis Avery. (Hayes and his family chipped in nearly \$2000 on their own.) He also boasts endorsements from National City Police Chief Terry Hart, Sheriff John Duffy, and Escondido Police Chief James Connolly. Kasimatis, the association's choice, has by comparison an anemic war chest: \$2700 total, \$2200 of which are his own loans. (Only three deputy D.A.'s, including the association's president — have chipped in, each with one hundred dollars.)

And Kasimatis counts the Deputy Sheriff's Association as his only other endorsement to date. District Attorney Ed Miller was reportedly ready to back Kasimatis if he was the only deputy D.A. in the race, but Miller pulled back when Hayes entered. "If that's what they want to do [run against each other] that's fine," said Miller. "I should take a neutral position." Kasimatis says that he'll talk to Miller about support nonetheless.

That Hayes may whip Kasimatis and the D.A.'s association is possible, but the two may split their common support and allow one of the other four candidates to win. Attorney Harvey Neuman has already matched Kasimatis in



Chuck Hayes, Nick Kasimatis

fundraising, though the likely spoiler is Floyd Morrow, a former city councilman and the only contestant with any name identification. Though Morrow reports a fundraising total of just \$740 (all of it his own money), his position as chairman of the County Democratic Central Committee should guarantee him more funds before the June balloting. (Morrow collected political IOUs by not challenging Lucy Killea for the party nomination in the 7th State Assembly district race this June.)

And the association members have another headache: figuring out what to do about Frank Costa, who like Hayes, decided to run without an association endorsement. Costa is opposing incumbent Municipal Court Judge Manuel Kugler. While district attorneys in Los

Angeles have had some success against sitting judges, it's not a task the local association seems willing to take on this year.

Police Chief Bill Kolender has been cleared by the city attorney of "improprieties" surrounding his February bachelor's party at the police department's pistol range. Kolender, though, is still miffed that his old friend, City Manager Ray Blair — with whom he has a close working relationship — would call for an investigation in the first place. Blair called for the innocuous city attorney's investigation to prevent himself and the chief from being caught in a political squeeze. And they almost were. On one side was *Newline* publisher Larry Remyer, who reported, without citing sources or evidence, that the ten-dollar-per-party-cher

cover charge was forwarded to the "Draft Kolender for Mayor" campaign — which would have been a direct violation of the city charter. From the other side came councilman Bill Cleator, himself a mayoral hopeful, who issued a memo asking what Blair was doing about the charge that Kolender had collected campaign funds on city property. As Blair now says, "I didn't want to say I was doing nothing." Instead, he could tell Cleator he was doing something about the investigation, confident that his friend Kolender would be cleared. Publisher Remyer meanwhile backed off the solicitation issue, leaving Kolender free and mayoral aspirant Roger Hedgecock to sniffle about how the stag party was "clearly a political event."

Photograph by Jim Coar

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—Dr. Frederick Lenz



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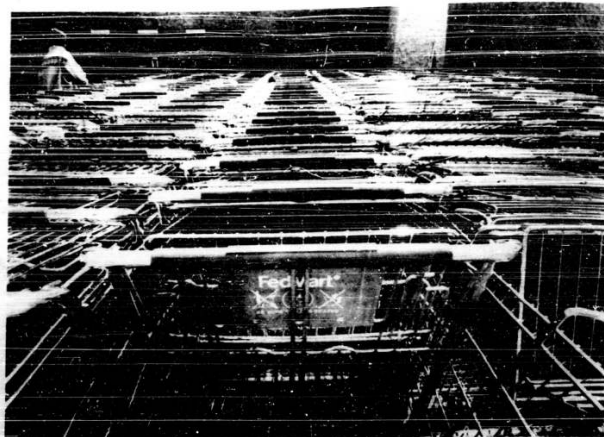
MEAN BUSINESS

Sol Price and the FedMart story

(continued from page 1)

he said, "But these days, who needs publicity? I've got a wife and children to think of. I just don't want my name in the paper. If you say anything about me — good or bad — you'll have to do it without Sol Price's help."

It's not as if he's led a highly private life. Price is the man who went toe-to-toe in 1974 with one of Germany's richest men, Hugo Mann, in a long court battle over control of FedMart, the huge discount chain that Price founded and led for twenty years until it became one of this country's largest no-frills merchandisers. He was, during those same twenty years, the hidden benefactor and organizer of the Democratic Party in San Diego, playing an indispensable role in the election of Pat Brown to the governor's mansion in 1958, of Hugo Fisher and Jim Mills to the state senate, of Lionel Van Vorst to Congress. He was Mr. Democrat for a while, and Brown, according to a venerable Democratic Party activist here, had to clear numerous obstacles in the Superior Court bench with Price first. "If I had to name one single person who singlehandedly and personally influenced business and politics in this country, it would be Sol Price," says the Democrat. That influence ranged in time right up to the 1970 election of underdog Ed Miller to the office of District Attorney, an election that soured control of that crucial local office from the Republicans. Price has also held public office. In 1962 Governor Brown named him to a seat on the eleven-member Commission on State Government Organization and Economy, or as it is more familiarly known, the "Little Hoover Commission." That was a fairly meaningful appointment, considering that the group's mission is to oversee the operations of government agencies and to advise the governor on these operations, an appointment at least as important as one to, say, the Board of Regents of the University of California. "So what?" Price says after the telephone. "What did I do?" Well, what did he do? "I spent a year on it and quit. I'm just not a



Photograph by Jim Cox

Say Jim Beam or Seagram's wouldn't sell to us. We'd be able to tell them, "Okay, we'll just go out and get some sour mash from another distillery, put our own label on it, and whip your ass."

good member of organization."

He says he just doesn't enjoy being a personality, would say no to the *New York Times* or the *Wall Street Journal* if they asked for his cooperation in preparing a profile, and he doesn't even want to talk about the Price Club merchandising concept either. "The thing either wins in the marketplace or it doesn't. The idea doesn't need explanation; it's pretty obvious. Many people can explain it better than I." Still, when a business, in less than five years, moves from a loss to a pretax profit of \$10.2 million on \$226.8 million in sales, when it goes from one warehouse store on Morena Boulevard to five stores in Southern California and Arizona (with another on the way in Tucson), when its managers and Price say they're keeping the price of a share of stock in the Price Company low so that common people can get a piece of the action, and that the design of the membership arrangement (you can shop there only if you have a retail

business license, or if you're a government worker, hospital employee, or schoolteacher) is at least in part to keep prices low enough so that small business people can stay in business by buying goods at nearly the same price as their large competitors, then you want to hear from the founding genius. Isn't he more than just another businessman? "I'd be damned if I know what I am," Price says into the telephone.

Well, in a way, maybe Price is right. He doesn't have to describe what he is, and he doesn't have to explain the Price Club. History can.

Back in 1952 Mundell Weiss was sitting around outside his apartment on El Cajon Boulevard near the Red Fox Steak House soaking up sun during a nine-month vacation from business, forced by the loss of his lease. He'd been selling jewelry at the downtown corner of Fourth and Broad-

way for years when the landlord decided to reclaim the spot for his own use. Mundell didn't really give much of a damn; he had some savings stashed away, and he was tired. A little lounging around at the hangar Apartments was fine with Mundell. But then up walked Leo Freedman, a fellow jeweler who, right in the middle of one of those money, peddling San Diego days, says, "Mundell, are you going to sit there forever? Don't you wanna get back into business?" Right then, right there the first step was taken toward the founding of FedMart.

"The Korean War had started. I don't know why, but during war years, waterproof watches always seem to be very big and he (Freedman) had a bunch of them, so he proposed selling to the Navy. He had some money. Leo had the watches, and Sol drew up the incorporation papers. (Price was then a thirty-six-year-old attorney.) He was attorney for both of us.

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FEDMART

2380 Main Street

NEWS

FEDMART OPENING FILLS NEED FOR GOVERNMENT EMPLOYEES

With the opening of FedMart on December 3, 1974, at 2380 Main Street, a new concept of merchandise has been introduced into San Diego. Operated solely for the benefit of government employees, FedMart has been able to offer tremendous savings in all their departments. Nationally known merchandise is being sold at greatly reduced prices.

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While the opening of FedMart has been enthusiastically received by government employees, the store's success is still in the future. As the store grows, it will be able to offer a wider range of merchandise, and it will be able to offer a wider range of services. The store's success is still in the future.

Merchandise Quality Planned

The merchandise program for FedMart was designed to offer a wide range of merchandise at a low price. The store's success is still in the future.

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Weiss, Freedman, Bertrand, and Price then began searching around for partners with money. Price convinced Tony Procopio, the owner of the law firm at which he was working, to come in. Procopio, convinced a man named Bill Schmidt, who had interests in the tuna fishing industry and who, as Weiss says, "knew everybody in town," to enter with an investment. Edward J. Schwartz, then a partner of Procopio and now chief judge of the U. S. District Court here, also put some money up. By the time the group counted their start-up kitty, it measured \$50,000, \$35,000 of which went toward remodeling the old Freshstart trailer yard on Main Street, in an area now overshadowed by the Coronado Bridge.

Weiss took charge of the retailing of jewelry. Schmidt supplied canned tuna and management of the company. A man who later established a large furniture business on his own here managed that section of the store. A friend of Price's, Yale Kahn, whose brother Irving went on to build Rancho Palos Verdes and to buy the land for what is now University Towne Center, put up some cash and organized the store's liquor department.

The warehouse, at 2380 Main Street, opened on December 3, 1974 with a merchandise stock of large and small appliances, garden supplies, luggage, household wares, liquor, men's and women's clothing, televisions and record players, as well as the jewelry counter that, with its binoculars, cameras, and clocks, was managed by Weiss and was considered central to the store's success. The first monthly newsletter to FedMart members' shoppers trumpeted in February, 1975 "a new concept of merchandising has been ushered into San Diego," which was more or less true. FEDCO was a long way from establishing its own store here, and the claim to a "new concept" of member-only shopping was only a slight dig; the idea belonged to FEDCO, to the military with its post exchanges, and to the mining companies, whose stores were made nationally famous in those days thirty or so years ago by Transamerica Eric Ford's recording of the woeful "Sisters Town." You could buy a rosette brooch for \$21.95, a new twenty-one-inch black-and-white televi-

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MEAN BUSINESS

(Continued from page 11)

son set for \$129.95, a lazy Susan for \$2.49, a clock radio for \$22.98, an electric shaver for \$15.99, and an 11.7 cubic foot, push-button auto defrost refrigerator with full freezer compartment for \$223.46 — prices which in these days of printed circuits, plastic-injection molding, and cheap foreign labor might not seem so exceptional but which were in fact dramatically lower than otherwise available.

By March, the members' newsletter announced that FedMart would be opening a full-service gasoline station featuring major-brand fuel at some fifteen percent below the gallon prices at conventional dealers. By April the store was offering in-house labels on liquor produced by major distillers — a fifth of hundred-proof bourbon was \$3.59, of gin, \$2.69, of eight-year-old California brandy, \$3.29, and you could buy a full case of Rheingold beer under the FedMart label. Savory, for just \$2.89.

Says an early board member of FedMart, "When we started selling gas at that little Main Street store, the volume of business we did almost immediately was astounding; people in the business would look at it and not even believe it. We were

selling three cents to four cents cheaper by the gallon, and when gasoline was at twenty-five cents per, that was a big discount."

Mandell Weiss says the ten or so investors of the operation were convinced in the store's early months that if they did a million dollars in sales the first year, they'd be doing well. "We wound up doing \$4.5 million," Weiss recalls. "At that point, Sol (he was chairman of the board) called us all together for an end-of-the-year talk and reorganization. In the middle of it he announced that anyone who wanted out could get \$75,000 for his \$5000." There weren't many takers.

Mandell Weiss is now ninety years old and rich enough to have given USD \$1.2 million for its live-performance water that is soon to be dedicated in the name of the man whose money brought it into being. Rich as that may be, Weiss still lives in a modest lower Hillcrest garden apartment complex built by Price and a fellow FedMart board member back in the late Fifties. According to Weiss, it was Sol Price who suggested the recent donation to UCSD. "He and I got together not long ago to make out my will — he was doing that for me — and he asked me, 'Mandell, don't you want to give something back to the community that was so good to you?' And of course I did, I just hadn't thought about what I might give to the theater has always been a pet of mine. When I see

credits being reeled off at the end of even a television show, I always wish my name could be on the list. So Weiss gave his money to UCSD.

What Weiss knows about Price is probably as much as anyone other than Price himself knows. He's known him from the time Price, fresh from USC's law school, took a job as a researcher without a desk in the office of an attorney named Jacob Weinberger who, like Schwartz, was later named to the federal bench here. By the time Price was working in Price's firm, Weiss says, "there was another angle to Sol that showed up. He had become the attorney for the Seven Seas (a locker club where sailors just arrived in port could buy street clothes and rent space for their uniforms). He'd gotten tired of just writing up incorporation papers and watching everybody else make money; he wanted a piece of the action." So Price, in place of fees, had begun accepting interests in various businesses, the Seven Seas among them. Weiss, even before the formation of FedMart, joined Price in setting up some of those businesses, as did others who eventually founded FedMart.

The first full year of FedMart's operations, 1955, may have been making money for Weiss and the young partners around him, but it wasn't bringing them the community's love and esteem, at least not the business community's, which thought it sniffed something wrong with FedMart. For one thing, there were really two entities at the outset: the Federal Employees'

Merchandise Mart (FedMart for short) was the name over the door at Main Street. It was a California nonprofit corporation whose members could only be government employees. The other entity was Lomas Supply Corporation, which was Price, Weiss, and all the others, and that was not a nonprofit corporation. The Lomas Supply Corporation operated the store, employed the help, ordered and laid out all the goods, and paid the bills — doing, in other words, all the things any profit-making retailer does. Weiss, who says the name was his creation because he liked the musical sound, concedes that Lomas Supply Corporation was "a subterfuge" designed to get manufacturers to sell goods to a co-op when they otherwise might not run the risk of alienating other retailers who were charging customers full markup for the same goods. "It was a remarkably sophisticated legal thing, and it was Price's contrivance," says another early FedMart figure. Weiss's recollection today is that the initial months of FedMart operations were not particularly plagued by warfare between downtown merchants and the upstairs over on Main Street. "At first the downtown merchants thought we were crazy, so they left us alone," he says. But in fact, the very first FedMart newsletter, in February of 1955, contained evidence that the battle was joined early. Members of FedMart were warned "that those merchants who cannot keep up the pace are likely to engage in sniping and in attempts to spread phony and

damaging rumors about those whose prices they cannot meet."

Whatever the rumors were, it was a fact that FedMart and Lomas Supply Corporation were in violation of California's "fair trade" laws, selling articles and goods well below minimum prices agreed upon by manufacturers and retailers and legislated into law. Manufacturers and suppliers, under pressure from their other retailers, began refusing to do business with FedMart, and between 1956 and 1958, a number of them sued. Reverse Products won a temporary restraining order against the upstairs, blocking sale of their cookware at below fair-trade prices. Upjohn asked for an injunction against the busy new pharmacy within the Main Street store. FedMart's pharmacist retaliated with a complaint against the pharmaceutical firm of McKesson and Roberts and against the San Diego County Pharmaceutical Association alleging price-fixing and restraint of trade, but the complaint was dismissed. On the other hand, a state Board of Pharmacy criminal complaint against the pharmacist for filling an out-of-date prescription was dismissed by a Superior Court judge because, he ruled, the complaint was really an attempt to harass FedMart. Revlon and Gillette filed injunctions. "We were looking for injunctives," says an early employee.

"Every time we got a news story, the store would fill up. Can you imagine the advertising value of a story that said, 'FedMart is selling Royal typewriters at the advertisement above cost? We'd be enjoined and always — always — the injunction would be lifted because the judges would rule the laws to be a restraint of trade.'"

Still, legal skirmishes against the pricing law were to continue for years, right up to the Nixon Era, when spiraling inflation led to the imposition of federal wage and price controls. In some cases, federally fixed prices were in conflict with the state's fair-trade prices, and FedMart in 1972 sued for a ruling on whether it should obey the federal or state pricing standards. That suit, in turn, led to a federal suit against the state.

"We didn't successfully meet the fair-trade laws head on," says another early principal in FedMart, who agrees with Weiss that the young corporation was "able to exist because we had private labels." The store came to rely on what amounted to generics (products without brand names) to beat the competition. "Take booze, for example," the former director says. "Say Jim Beam or Seagram's wouldn't sell to us. We'd be able to tell them, 'Okay, we'll just go out and get some sour mash from another distillery, put our own label on it, and whip your ass.' There was a manufacturer who you'd sell to us. We could always get the stuff as long as we agreed not to say whose booze or whatever was behind our label." It was a comfortable arrangement for the em-



Mandell Weiss

facturers, who could rely on large shipments sold to the renegade retailer at the same wholesale rates their other retail customers were paying and, because the FM label was an "off-brand," the fair-trade laws technically weren't being violated when FedMart priced its house brand below the legal minimum.

By 1957 the little shop on Main Street was too small, even though its clientele was still limited to federal employees, and a larger site at Mabow and Geiseler on Kenney Mesa was purchased and stocked. FedMart was on the move. Stores in Chula Vista and El Cajon opened, so did one in Phoenix. In 1957 Price was also looking around San Antonio for property with which to expand deeper back along the southwestern growth strip. The site he was eyeing belonged to a group of Texans who owned a few shopping centers and an insurance business under the name Rifco, and Price and the Texans first put together a joint venture in a FedMart outlet, then merged the two companies. The Texans, Morris Jaffe, Harry Evans, and Roger Zeller, came to sit on the FedMart board of directors, buying some of FedMart's privately issued stock, selling FedMart principals some of Rifco's stock.

Early in 1959 the decision — a mutual one among the directors, according to some who were in the corporation at the time — was made to offer FedMart stock to the public. The company filed with the Securities and Exchange Commission an

offering of 170,700 shares on the over-the-counter market. The opening price was eleven dollars per share and within a week it went to fifteen dollars. Later that year more stock was offered as Price and his partners searched for capital with which to expand a business that was now more than just a discount department store and included an oil distributing company, shopping centers, life insurance, and franchise stores bearing the FedMart logo but which were open to the public. By May of 1959 FedMart had added a \$575,000 outlet in Houston and a \$500,000 store in El Paso for a total of five large, membership-only outlets. In its first year of business as a publicly held corporation, FedMart reported sales of \$26 million, yielding a profit of \$470,000. A year later, in 1960, the numbers were \$33 million and \$436,000, a slight dip in profitability because of acquisitions and other expenses of expansion.

By 1961 there were eight stores in operation with 400,000 members/shoppers and 2000 employees. A San Diego builder, sensing the public's appetite for the stock, as a come-on declared that anyone who signed a sales agreement on one of his houses would receive a share in FedMart. By the next year, sales hit \$82.4 million and profits rose to \$537,000. In 1963 the sales figure stayed the same but profits for the first time in FedMart's history broke one million dollars. The discount merchandising trade journal *Discount Merchandiser* called FedMart the tenth-largest

chain in the nation; the company had reached that point little more than seven years after the opening of the Main Street store. The same year, Price announced that all thirteen stores in California, Arizona, and Texas would be thrown open to the public. Sol Price, at forty-seven years of age, was chairman of the board of a diversified and influential new company that was beginning to soar high in the currents flowing over the Sun Belt in general and San Diego in particular. "I tell you what FedMart really meant in this town, and what the fair-trade battle meant to it," says the Democratic Party activist. "It meant a tremendous transfer of power from the downtown merchants, that downtown was going to crumble. It took traffic patterns away from downtown; it started the shopping center idea. And it meant a transfer of political power."

In 1963 Mandell Weiss was one year shy of seventy and having the time of his life, flying off to Antwerp and Amsterdam on diamond-buying excursions to stock the jewelry counters he was supervising for the store, and doing his part in organizing each new outlet. Because the stores were virtually devoid of decoration and the FedMart formula of self-service eliminated the need to hire and train a large staff, start-up times were negligible. "Here's how we'd open places," explains (continued on page 14)

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MEAN BUSINESS

(continued from page 15)

Weiss. "Each man who ran a department would acquire the inventory for a new store's department. You didn't have to think, you didn't have to worry about it, it was just, send the stuff there and show up to lay it out. When we opened San Antonio, there was all this stuff in the back of the store only a few days before we were supposed to open up and Jaffe (the lead man of the Texas who was president of FedMart while Price remained board chairman) was going crazy. He took Sol aside and said, 'What the hell's going on? You've got an old man in charge, nothing's ready, and there's only a week to go.' Sol told him not to worry, and we just went ahead and finished up on time. The night before the opening Jaffe had us all over to his house and as we were entering he'd greet us one by one. When it came to me, he gave me a big hug and said, 'Mandell, I love you.'

It was an offbeat and sometimes scary company, not your usual set of executives from the classic training grounds of Eastern business schools. The corporate carpets weren't very plush. For a long time, there was no company jet. "Sol had apprehensions about flying back in the mid-Sixties, and that was a problem because we were getting kind of fan-flung," Weiss recalls. "So we bought a bus and put in beds and a galley and just hit the road on overnights. If we got stuck in some city during a traffic jam, we'd break out the cock-tails, and people on the streets would look in and wonder who the hell we were. The bus was unmarked so you couldn't tell a thing about it."

One of those road trips in 1968 took the group to the Navajo Indian reservation in the northeastern corner of Arizona. "He's always thought he ought to do something

for minorities whenever he could, so he got this idea to open up a FedMart on the reservation," Weiss continues. "It was sort of a gamble but he thought if he could establish it, he'd turn it over to the Indians to run. The day before the opening ceremonies was bright and sunny and it looked like it was going to be a great celebration. The Indians were ready with costumes, they had a band, the medicine man was going to be there, and there was going to be dancing. But on opening day it was snowing and cold, it kind of rained on our parade, so we took it indoors. Harry Post was going to run the store. He was a great linguist, knew some four languages and taught at Stanford. I think, but he didn't know Navajo, of course. Still, he got up on the stage and gave his speech in Navajo and the Indians looked around at each other just stunned. They couldn't figure out what he was saying, but it sounded good. He was doing it phonetically."

In Houston, Price also made an unconventional commitment to black capitalism two years after the reservation store opened. With a group of residents who had incorporated under the name of the store he signed an agreement to sell to them land and buildings for a low-price department store as the same FedMart had acquired the property. Our Way was given access to FedMart's computers and FedMart also provided Our Way some management services in exchange for an annual fee of three percent of Our Way's sales proceeds, a percentage to be collected only during years the fledgling Houston group showed a profit.

By 1968 there were thirty-five stores in the FedMart chain, sales had reached \$133 million and after-tax profits were \$1.8 million, so there was breathing room for these experiments. It wasn't really obvious, but it seemed to come close. Throughout Price's stewardship, stock prices were kept affordable by repeated splits and company officials pointed out whenever they could that the splitting of stock allowed little people to get into the game. But there were also business advantages

the company enjoyed by broadening the market of share ownership. "If you have 10,000 shareholders in San Diego, they'll take an interest in the store itself as well as the stock prices, they'll tend to trade with you, come in and buy their refrigerators from you," says one of the early directors. "Then, too, when stock is broadly held, there's less chance of the shareholders exerting influence over management. You can have better control."

FedMart was sort of cold-eyed and warm-hearted. Company management viewed as so much baloney the arguments of fair traders and fair-trade supporters that those minimum prices were designed to prevent large companies from pricing goods so low as to drive out smaller competitors. "Obviously, the fair-trade laws were supposed to protect the mom-and-pop operations," says the former FedMart director. "In reality, they were a damned good way to stifle competition and agree on prices." Price was also aware of the value of going easy on people who wanted to return goods. "He advocated things like giving people cash for their returned items, no questions asked. It was certainly Sol's feeling that that's the way you build good will."

Of course, more than simple good will was required in order to keep company. It wasn't just the expansion into the Sun Belt or even the membership-only scheme that accounted for FedMart's success. "It was the concept of merchandising," the former director explains. "It was the open shelves, the location of stores in shopping [and hence low-cost property] areas, the self-service aspect [you could get someone to help you carry out the new water heater, but likely as not you'd do it yourself rather than wait], and the offering of low-priced house brands. The counter movement was underway, and there was a more sophisticated buyer. They were willing to explore gimmicks. They were using a bit of their intelligence."

There is some disagreement as to how much of this formula was Sol Price's personal creation. Weiss is inclined to give

most of the credit to Price, who was far junior to him in years. "I was decades older and had been in business far longer, but I learned so much from that man. I learned inventory control. In the beginning, Sol didn't have computers but he always kept track of what was selling well and he never got too heavy in one or another element. Ordinarily, stores think if they turn inventory once a year, they're doing well; but he went for four times a year. He was against the idea of [special] sales, the psychology of them. He didn't think it was smart in the long run to have people come in at Christmas and buy and then see the prices fall afterward. When an item didn't sell well, he knocked the price off, but he wouldn't leave the old tag on with the new one alongside it. He just took the old tag off." The former director says decisions to expand, to go public with the stock, and to discard membership requirements were shared, and he agrees with Weiss that the marketing formula was largely Price's. A member of the Texas group says simply that Price was the key. "Sol seemed always to be the man, the leader, the group. He was a brilliant man, dynamic and opinionated, extremely independent... and dominating."

The FedMart boom didn't bring only joy and higher prices to the company. Diversification and expansion were producing new and increasing demands on the company's management. Texas, though it was the Southwest and fit the classic FedMart market, was nevertheless a long way away and stretched the California supply lines. The Texans on the board chafed a bit in the role of new boys in the club. "It seemed like there were two separate entities—the Texans and the Californians," Weiss says. "Looking back, I think it would have been better to expand to the north [in California] rather than go east."

Then, too, going public with the company stock made necessary an increasing amount of attention to audits, and to pursuing a course that would keep interest in the stock high and the shareholders happy. (continued on page 16)

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MEAN BUSINESS

(continued from page 13)
was getting too costly, too time consuming. The whole thing about FedMart was to keep the costs of doing business down, and here he (Price) was at the mercy of the underwriting companies, the tax lawyers, the CPAs," says a man who worked for Price.

By early 1974, with annual sales heading toward \$320 million and with forty-five stores in operation, Price was downright uncomfortable with some of the headlines. He told a group of local financial analysts in a public meeting that he wished he'd never placed FedMart stock in the open market and was trying to find ways of buying back those shares and returning to private status. Later that same year, having lost his fear of flying, Price crossed the Atlantic and landed in Karlsruhe, Germany, to discuss with Hugo Mann, retail marketing baron, one such way of going private.

The deal the two men initially worked out late in 1974 called for Mann to purchase all \$1.1 million of FedMart's outstanding common shares at twenty-five dollars per share—a per-share price that could tempt the shareholders because the stock at the time was trading well below that level and never rose beyond \$21.50 on the open market during subsequent wrangling over the terms of the acquisitions. By the time Mann and Price finally agreed, months had gone by and the deal was struck in March, 1975, that Mann would purchase 500,000 shares at twenty-five dollars, another 300,000 unissued shares at the same price, and however many additional shares were needed to give Mann fifty-one percent of the shares. Sol Price was to give up his chairmanship to Mann but remain as president and chief executive officer of the company. The rest was history.

The relationship between Mann, the stern and exclusive multimillionaire, and Price, the American entrepreneur, began auspiciously. "There was quite a courtship between Sol and Mann; they became good friends," Weiss says. The German wine and dined the visitor and at one point in the negotiations dispensed with his Teutonic reserve and slapped Price on the thigh, exclaiming, "Sol, we must make a partnership!"

Mann offers an interesting contrast to Price. He was a Soviet prisoner of war up to 1950, when he first began a chain of department stores in Germany. America was the land of mass merchandising—Europe was still operating on the traditional model of small shops—and in 1957 Mann made his first trip to the United States in search of stimulating new ideas. It was after that trip that Mann introduced the "hypermarket" to Europe, a concept that took the supermarket and applied its principles to all manner of goods, to be sold on a self-service basis and under one roof even larger than those FedMart was building at the time. By 1977 Mann's holdings in Germany were estimated by *Business Week* to be worth \$700 million. In 1980 *Fortune* magazine said Mann was profiting \$25 million annually. And his European holdings were entirely his own. He was not the sort of businessman who could easily be convinced that others knew better how to run a corporation, he they Americans or otherwise.

So by March of 1975 Mann acquired fifty-one percent of the outstanding FedMart shares, and there was a new ten-member board of directors that included five Mann associates who, with Mann himself, formed a board majority independent of Price. Price could consider attorney Paul Peterson, Stanley Rosen, an accountant, and Robert Price (his son) his allies on the board. By August of 1975, Mann had purchased another block of outstanding shares, bringing his total outlay to about \$28 million and some eighty-eight percent control of the shares, as outlined by

the shareholders in an early August meeting. Also ratified at the time was a cutting of the board membership to just five—Mann, two of his lieutenants, Price and his son. Perhaps more indicative of the reality of Mann's outright control of the company, the shareholders agreed to give that five-member board the right to change all bylaws of the corporation without seeking ratification from the remaining twelve percent of the shareholders, who at this point were pretty much Price and an estate for which he had become conservator.

Price found himself in the unfamiliar position of having to take and not give orders. He had gone from board chairman of a fairly widely held corporation to president of a closely held one, and soon after the events of August, he began complaining to Mann about this loss of control. During a visit to San Diego by Mann for the first full board meeting of the newly reconstituted FedMart, Price took Mann aside and begged him to sell the company back to him. Price was unhappy over not being able to carry on the company's business in board meetings that amounted, simply, to the communication of Mann's orders from far-off Europe. Just last fall the September board meeting, two Mann executives, without Price's knowledge, began merger discussions with Dillard's department store, a chain in the South doing \$200 million in business. In November Price found out about those discussions and he erupted, sending off a strong letter to Mann updating him on what he felt was an end run around him. The former FedMart founder asked for the resignation from the board of the two who talked to Dillard's. In December an angry Mann answered that letter by instructing his managers to ally to lock Price out of his own office.

"I had been his baby, he'd breast fed me, he'd been his baby, he'd breast fed me, he'd been his baby, he'd breast fed me," says one of Price's sons, who by this time was no longer with FedMart. "So when he got within three days of taking over the company, he said, 'I'm not going to let you out of my sight, or some of the other firms. I'm not, and just had the shares, or do

whatever, it wasn't going to go down well." Price and Mann, a lot of outsiders agreed, were not constituted to do well together.

A month after the lockout of Price, the San Diego filed a suit aimed at proving he was fired without cause and thus was entitled to continue to receive the \$125,000 annual salary agreed upon in his contract. The company countered that it did not owe him the contracted salary because management had been suffering while Price spent time on non-FedMart business, refused marching orders from the Mann-dominated board, and because he had been threatening during the short year of his presidency to woo away key employees and start a rival to FedMart. Mann's contention that Price's heart really wasn't in his FedMart work seemed to be bolstered when, in April of 1976, just four months after he was locked out of his office, Price announced that he and his son were going to start a new business similar to FedMart's at a location already chosen (Morena Boulevard) with twenty-four initial investors already lined up, a business that, like FedMart's in its earliest days, would have a members-only clientele.

All through 1976, while the FedMart founder and his son were setting up the Price Club, and on through 1977, suits and counter-suits were producing motion after motion in both state and federal courts. Price asked for additional damages in the millions of dollars and alleged that Mann had defrauded him by promising more control than was forthcoming. When Mann decided to offer the remaining FedMart shareholders rights to additional stock, Price sued again, contending that it was a complicated plan to dilute the holdings and give Mann an opportunity to buy up shares at low prices. Mann countered with a suit saying that Price had "used a pail" over the offering and was interfering with a FedMart plan to expand the chain through the offering.

While the battle with Mann was working its way through the courts here, (continued on page 18)



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MEAN BUSINESS

(continued from page 17)
another set of events had been twisting and tangling in Los Angeles. Price in the late Fifties had befriended an aging Los Angeles real estate investor named Ben Weingart. They'd stayed in contact during Price's heydays at FedMart and Weingart, a millionaire many times over, bought stock in Price's FedMart. By 1974, when Price was about to start talks with Mann, Weingart was eighty-six and showing unmistakable signs of senility. Price and two other Weingart associates went to court in Los Angeles, established that Weingart was mentally incompetent, and were named conservators of his holdings, then about \$89 million. One of the reasons

they'd applied for the conservatorship, the three would later tell the court, was concern over the influence exerted on Weingart by his secretary and girlfriend, who was some thirty years younger than the millionaire. Once the conservatorship was established, Price and the two other conservators fired the woman from her \$60,000 secretarial position, ordered her to move out of Weingart's house, and succeeded in blocking her from visiting the old man, who had been moved into a nursing home. The woman sued, accusing the conservators of draining the Weingart estate's real estate holdings and charging that Weingart had been moved to the hospital against his will.

The Mann vs. Price suit reached trial early in 1977, before the Weingart conflict did. A testy and curt Mann contended that Price in 1975 was buying himself in Weingart matters to the detriment of FedMart's business, and that Price's demand for the dismissal of the Mann-oriented

board members left no choice but the firing of Price. Three weeks after the trial opened the judge found no evidence that FedMart's business was suffering under Price's presidency, and that the company had continued to expand. Moreover, it was ruled that Price hadn't been given any explanation of what he might have been doing wrong, nor an opportunity to correct his actions before the firing. The judge ordered Mann to send Price his back pay, and to continue paying him the \$125,000 salary through 1980. A San Diego Union reporter who covered the trial found Price looking out a window of the courthouse hallway after the verdict, asked him for a reaction and got one he didn't expect. Price shoved his glasses to his forehead, started to say something, and then stopped, overcome with tears.

Two years later the Weingart case boiled over. The state attorney general had been watching the suit brought by Weingart's former secretary and filed a petition for the

removal of the three conservators. What bothered the state prosecutor was Price's insistence that the estate retain FedMart stocks at the time Mann was offering to buy those stocks. Price had a conflict of interest, the state's attorney argued, and it could be proved, he said, by the fact that Price was selling off his personal stock to Mann. Stung by the defeat two years earlier in San Diego, FedMart entered the attorney general's civil suit as a friend of the court and asked for an order that the \$600,000 it owed Price in back salary be turned over to a "Weingart estate" led by someone other than Price.

In that sixty-seven-day trial, the judge in Los Angeles ruled finally that Price and the other two conservators had not mismanaged the estate's holdings and rejected the attorney general's request that all three be replaced. The judge noted that, far from draining the estate, the three conservators had increased its value from \$94 million at the time they took over its management to

\$185 million at the time of the trial.

The whole Weingart-Mann-Price war would have ended there had it not been for the fact that the Los Angeles County District Attorney had begun a criminal investigation of the ousted secretary's claims that Weingart had been shanghaied by the conservators. Among the charges the district attorney was looking at were the secretary's claims that the three conservators had misled the court in 1974 when they said Weingart was incompetent. A videotape of the old man made four months after the conservatorship was established convinced the district attorney to drop that charge. Eventually forty other allegations were judged to lack sufficient evidence and the case was closed early this year. Sol Price could finally breathe a little easier. And he could savor vindication in FedMart's subsequent history. After spending an estimated \$150 million to buy all of Vornado, Inc. (Two Guys stores here on the West Coast) and to remodel FedMart's outlets, Mann had to report an \$11.1 million loss in 1979 and a \$6.3 million loss in '80. The last year FedMart's business was conducted as a publicly held corporation (and thus reportable) before Mann bought all the remaining shares. FedMart outlets in Texas and the Midwest were reported to be up for sale this year. Two FedMart presidents since Price have been fired, one of whom lasted only six months.

Politicians have an old line they pull out whenever some bad publicity appears imminent: "You can say anything you want about me as long as you spell my name right." Price doesn't react that way, isn't as sanguine. About the attorney general's entry into litigation against him, Price says into the telephone during his noninterview. "The AG had a little sonofabitch in the office who happened to think anyone with money has to be a bad guy." About the Los Angeles district attorney's investigation, the findings of which were released to the press in great detail even though there was no prosecution, Price says, "I think he [the district attorney] was a man not in control of his office. He had all this pressure from the papers that covered the secretary's suit to investigate, and after spending so much money over three years on the investigation, he was afraid not to come up with something, because the papers might scream cover-up."

In FedMart's early days, however, there was a curious lack of attention paid the company by the San Diego Union; hardly anything was printed but news of manufacturers' lawsuits against the upstarts on Main Street. Much attention was paid Rohr Corporation and Cable Corporation and other local companies, many of them much smaller than FedMart, but of Fed-

Mart there are little more than notices on the financial page reporting the company's financial statements. In 1968, when Price had put together the money and plans to develop the thirty-nine-acre Sports Arena shopping center that is still the home of Mann's San Diego FedMart store, the Union managed to announce the project with a headline that said, "Walker Scott Plans Branch Near Arena," followed by a story that devoted just one paragraph to FedMart's larger store and to FedMart's role as developer. The rest of the story described Walker Scott's planned store in Price's shopping center, as well as plans for Walker Scott stores in National City, Southeast San Diego, and Coronado, all of which, like the Arena store, never materialized. "FedMart was a good story," says an early director, "but it was a membership-only store and didn't have to advertise in the Union or Tribune. But its competition did, and they didn't like FedMart at all. So there was this good story and the Union didn't do it."

That kind of journalism seems to have died out a bit now and it's possible to read Price Club stories in the daily papers. You can read in the Union and Tribune (and now the Los Angeles Times) that business is booming in the Morena Boulevard warehouse, that stores in Chula Vista and San Jose and Colton and in Phoenix and Mesa, Arizona are doing well, and that one

in Tucson is to open in June. They describe the tires piled to the steel beams of the warehouse, the blinking digital displays on the electronic equipment, the steel shelves, the shopping carts that look like railroad flatcars, the stock prices that go up, split, go up again (though lately they've been dipping).

So how come Sol Price won't talk? "He's been in the papers so much lately, and he got such a bum rap on that Weingart thing," Mandell Weiss explains. "It's just like an actor or somebody else when it comes to exposure — a certain amount is good. Too much isn't."

Now that Price's courtroom ordeals seem to be over, you'd think he could relax a bit. He insists that his son Robert and a "group of very bright young men" are running the show at Price Club. "My dad is not involved in the day-to-day stuff," reports Robert Price, "but believe me, he knows the sales totals by location day by day."

Mandell Weiss says Price even went away to Europe last year for a four-week vacation, but that Price really isn't winding down his business activity. "A man like that? Who can't stand still? He's still the spearhead," Weiss says. "I asked him the other day how extensive the Price Club would get. As far as FedMart did? And he said, 'I'm going to go as far as the boys want to take it.'"

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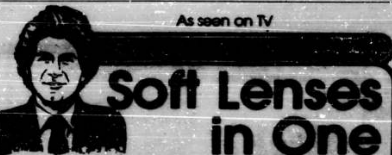
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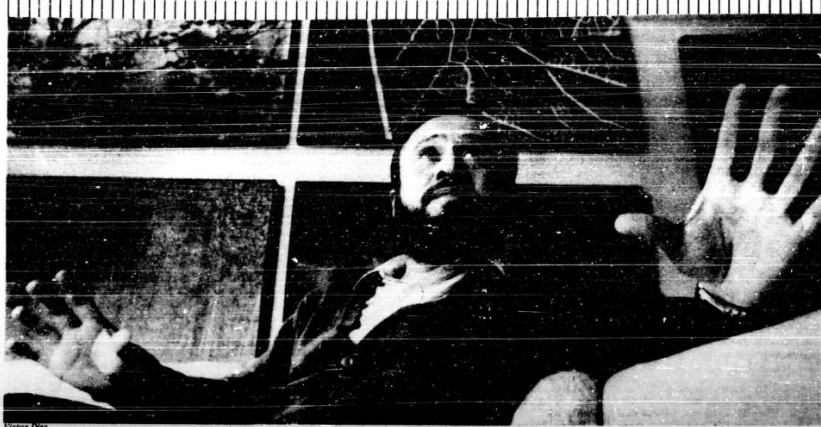
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Victor Diaz

BY PAUL KRUEGER

When Victor Diaz learned that one hundred members of Baja California's radio and television employees' union were going to shut down his Tijuana radio stations, Diaz did what his father had done under similar circumstances 17 years before: He called in the Mexican national guard. But the generals who could Tijuana's national guard troops weren't moved by Diaz's plea, so the union members drove to the top of Monte San Antonio south of downtown Tijuana and, unchallenged, kicked down the doors of the three wood-frame houses which served as broadcast studios for Diaz's stations — XHERS, XHIS, and XHQS-FM. The unionists cut power lines serving the stations, battered the emergency generators, occupied the offices, and hung on the front porch black-and-red banners proclaiming a strike.

That was last September 12. Today the union strike is over and the three stations are broadcasting once again, but Victor Diaz doesn't own them anymore. There are no more on-air disc jockeys, no bilingual programming, no regular newscasts. All three stations drone recorded *rancho* music. Diaz doesn't like to talk about the station he once hoped would be a "beacon of light" for Mexican radio. "I haven't had the courage to listen to them for more than thirty seconds at a time since this happened," he said recently. "It makes me sick to my stomach."

Diaz didn't have to lose his stations; he could have avoided political clashes, filled the airwaves with music and advertise-

ments and turned the stations into money-makers — an easy thing to do in a city like Tijuana, undergoing explosive growth. Instead he tried to live his life as a Mexican prophet of Howard Hughes, the billionaire recluse who was for Diaz an American saint. Diaz thought his family's radio network, one of Mexico's largest, could be used to spread Hughes' gospel of libertarianism, the free-market political and economic philosophy Diaz first learned from the novels of Ayn Rand. He thought he could break the bond of politicians and bureaucrats who controlled the Mexican government and could use his radio news broadcasts to disturb and perhaps shake from power the government bureaucrats he scornfully calls "bureaucrats."

Instead, the "bureaucrats," politicians, and labor leaders beat Diaz, or, as some San Diego broadcasters say, Diaz beat himself. Stripped of his Tijuana stations, Diaz now spends his days talking with lawyers, doing out of his wife and two sons, or just staring out the picture window of his spacious Mt. Soledad home onto the mesas of La Jolla and the Pacific's blue expanses. He takes trips to Guadalajara to dabble in the family-owned broadcast conglomerate, but his biggest project, not surprisingly, involves Howard Hughes.

In his office of his media empire, Diaz has a desk and translates sections of Ayn Rand's *Atlas Shrugged* for publication in Mexico. He sometimes talks about getting the stations back, but he knows his problems would be just as overwhelming the second time around.

Diaz's power and money, like the political philosophy which has proved his temporary undoing, were gifts from his father, Alejandro. Born in 1909 to a poor family in Encarnación de las Juntas, 250 miles northwest of Mexico City, Alejandro Diaz showed signs of being a prodigy. He was a truck driver on the U.S. border and swam across the Rio Grande. From El Paso, the senior Diaz worked his way to Chicago and finally Los Angeles, laying track for the U.S. railroad company. In Los Angeles in 1928, he found a job as a busboy at the Biltmore Hotel. "Charlie Chaplin once gave him a hundred-dollar tip," Diaz recalls of his father's work at the hotel. "But his big break at the Biltmore was getting promoted to room service, where he waited on Howard Hughes."

Tips flowing from Hughes, too, often in the form of advice as well as cash. "Hughes told my father, as he told every Mexican husband, not to worry about Mexico, that it would be on a par with the most advanced countries in the world because of that great

invention — radio," Diaz recounts.

His father didn't forget the advice. Howard Hughes, he returned to the city of Aguascalientes, just north of his hometown, in 1932. There he opened an ice cream parlor and later a "Piggy Winkie" convenience store. In his spare time he built an experimental radio transmitter from old tubes, tin cans, and wire. A friend, Pedro Rivas, dated the mayor of Aguascalientes, had started his own station. So the two entrepreneurs were locked in what Diaz calls "a monstrous competition" for the limited material talents available in the town that could be used to fill live broadcast time. So the two men agreed to flip a coin to determine who would leave Aguascalientes. "My father lost," recalls Diaz. "So he left for Tijuana. With a station there, he could reach Los Angeles, his alma mater." But his train stopped in Guadalajara five miles from Tijuana. "My father lost," recalls Diaz. "So he left for Tijuana. With a station there, he could reach Los Angeles, his alma mater." But his train stopped in Guadalajara five miles from Tijuana. "My father lost," recalls Diaz. "So he left for Tijuana. With a station there, he could reach Los Angeles, his alma mater."

That was the most important aspect of the broadcast business. "My father could barely read or write, so those technical diagrams looked like Chinese to him," recalls Diaz. "He felt anyone could run the stations and manage the business problems — it was the engineer who really mattered." Victor, the younger son, went to business school to learn the "important" skills of advertising, labor negotiation, and accounting.

With his six sisters and two brothers, Diaz, who eventually became the corporation's chief executive officer, ran Radio Comerciales. Diaz continued to foster the study of libertarianism begun by his father. He established a nonprofit foundation to disseminate the ideas of free enterprise and individualism through the production of television soap operas which espoused these philosophical themes. (In 1978 he tried to purchase screen rights to Rand's *Atlas Shrugged* only to learn they had been sold just three days before.) Diaz says he once "seriously thought about starting a committee to have Hughes anointed a saint" by the Catholic Church. "To me he compares very much to Saint Augustine," Diaz says today. (A large poster of Hughes' likeness adorns a hallway in Diaz's home.) "Like Augustine, Hughes was perhaps immoral as a young man, but he later, like Augustine, became a hermit."

Victor Diaz's first trips to Tijuana were in 1971. There were already problems with the family's three Tijuana stations, which they scornfully referred to as the "punto podrido" (rotten end) of the company because the stations made less money and caused more problems than stations in



Victor Diaz

other cities. In 1974, Diaz's XHERS and XHIS, then broadcasting in English and selling advertising spots to American businesses, became the target of a group of San Diego station owners, led by Dan McKinnon, owner of KSON. McKinnon, whose station was saddled with a relatively low-powered signal, decided to challenge the right of Mexican station owners to broadcast in English. McKinnon claimed the Diaz stations were violating a U.S.-Mexican treaty which required that the stations must "serve the interests of their residents." ... recalls one local executive who had a part in the McKinnon-Diaz battle.

But what McKinnon really wanted to do was prevent Diaz from getting San Diego advertising. If (Diaz) could do it, what was to prevent the other fifteen Tijuana stations from selling ads here too?"

Diaz was ill-equipped to fight off the well-financed and politically connected San Diego broadcasters. (McKinnon's attorney for the legal battle, Mark Fowler, is today chairman of the Federal Communications Commission.) "When that happened, I didn't even speak the English language. I didn't know anything," Diaz says today. So he relied on Paul Schaefer, a close friend who had earlier traveled to Guadalajara to install an automated broadcast system in the Diaz family's radio stations there. In San Diego, Schaefer had formed Time Sales, Inc., a company that handled the sale of advertising time to American clients of Diaz's Tijuana stations.

The legal battle waged for more than three years, Schaefer spent his time and money countering the efforts of McKinnon's group as the lawsuits wound their way through the FCC bureaucracy, at one time reaching the U.S. State Department, due to the sensitive international nature of the problem. In 1976 Diaz and Schaefer, their pocketbooks depleted, gave up the fight and switched the stations to all Spanish-language broadcasts. "It wasn't like Victor lost," says a local broadcasting executive. "No one won or lost that battle. Victor and Paul Schaefer just couldn't spend any more money fighting McKinnon." Flashed by success, McKinnon in 1978 went after XTRA-AM and FM, also broadcasting in English from Tijuana. But the station's owner, the San Diego-based Noble Multimedia Communications, in turn filed a \$40 million conspiracy and antitrust suit against the McKinnon group. McKinnon backed down, allowing Noble to continue their English broadcasts. Diaz later reinstated English broadcasts on one of his three stations.

The Tijuana stations were rocked again in 1976 by the devaluation of the peso. Tijuana residents, their buying power halved, could no longer afford to shop for American products in San Ysidro or Chula Vista. The store owners saw their sales revenue tumble and had to cut back on advertising, part of which had gone to

Photograph by Jim Coit

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Diaz's three stations. Diaz's stations had pulled in about \$800 monthly, in cross-border ad sales, but the devaluation dropped that figure to zero practically overnight.

Still, Diaz was moving ahead on the political front. In the summer of 1974 he was vacationing in the western United States with his family. They had stopped overnight in a San Francisco hotel on August 8 when he heard the news of President Richard Nixon's resignation. That night he wrote an editorial on the role of Mexican radio and its duty to "inform the Mexican people about the politics of their own country." He phoned in the editorial to his Guadalajara station and had it broadcast the next day. On September 2 he began for the first time hourly news reports on one of the Guadalajara stations.

The news budget was small, but Diaz recalls that there was no problem finding stories. Within months, his reporters had uncovered a local Watergate: Guadalajara transit officials had purchased a fleet of twenty-two-year-old surplus trolley cars in Chicago for \$660 each. But the officials claimed the cars were just two years old and that they cost \$14,000 each; they billed the city for that amount and then pocketed the difference. There were also reports about Margarita Lopez-Portillo (sister of former finance minister and current President Jose Lopez-Portillo) and her alleged mismanagement of the Guadalajara public utilities company she directed. The station also reported on a student protest against then-President Luis Echeverria's visit to a Guadalajara university in which one of the protesters struck Echeverria in the head with a rock.

Political pressures mounted on Diaz and his family to tone down the political content of the newscasts. Diaz's brothers and sisters decided to stay within the vague guidelines "suggested" by Guadalajara officials, but Diaz balked. "Those were the famous last words. I told my family: if they didn't support me, I'd resign." A compromise was worked out and Diaz remained a partner in Radio Comerciales but returned to Tijuana, to manage the three stations. He committed to Guadalajara, where his wife and two sons were subjected to threats to their personal safety. Those threats continued even though the Guadalajara station had lightened the tone of the newscasts, so in 1977 Diaz sent his wife and sons to Paris, where they lived for a year.

In Tijuana the political climate was equally frosty. Diaz's problems with the Baja California radio and television labor union were immediate. "The union told me to sign or there would be a strike, so the next year (1978) I signed," he recalls. That, in effect, gave the union control of the station, since the union supplied the workers and all union members had pledged their loyalty to the pro-government union. Diaz wonders some-

times whether his reputation had preceded him to Tijuana. "The union leaders may have figured that in Guadalajara my family had some control of me, and that here, they, the union leaders, would have to control me. But for me it is very difficult to know how those things work — who knew of me or cared about what I did."

For three years the labor union leadership refused to let Diaz hire a non-union journalist to gather the news, but he persisted and in January, 1981, the union leadership backed down and let Diaz hire Javier Hernandez, a reporter with the controversial ABC newspaper. (ABC publisher Jesus Biancorreal had similar problems with Tijuana's labor union which forced him to cease printing his paper until it was re-established last year as *Zetu*.) Hernandez began airing news on XHQS, one of Diaz's Spanish-language stations.

"I told Hernandez that we should not go outside certain limitations," recalls Diaz. "For instance, I knew there could be no stories about how the government spent money." But in April, 1981, the station aired an embarrassing report on how the ruling PRI government had offered free food and drink to lure truckloads of laborers to a reception honoring Baja Governor Roberto de la Madrid. Within a month the union stopped the newscasts by ordering personnel not to read political reports on the air.

Diaz today says he believes de la Madrid did not order an end to the newscasts. "I don't think the governor was personally involved at all," says Diaz. "Antonio Mena [the union leader] realized he'd been imprudent in letting us broadcast news to begin with, and he knew it was his job to stop it." (Mena was later included in a list of possible nominees for a legislative post in the PRI government, though he didn't receive the appointment.)

All of Diaz's requests to restore the newscasts were refused and last August the union showed its anger by appointing an inexperienced sixteen-year-old as music director. Though Diaz said he paid the union \$400 a month in "dues" for the right to hire four American disc jockeys, the union made an issue of the hirings and on September 12, the three stations were struck. "It was no strike," Diaz says bitterly. "We were assaulted." One hundred workers, most of whom had never worked at the Diaz-owned stations, invaded the Monte San Antonio studios.

Diaz urged the federal government to declare the strike illegal on the grounds that the union had forced the workers to participate. He hired a battery of attorneys, who argued his case before the courts in Mexico City. Diaz lost the hearing, and, disheartened, decided against appealing. He sold the stations to Francisco Aguirre, a wealthy philander who knew of Diaz's problems and phoned him with an offer to buy.

Diaz doesn't like to discuss specifics of

the sale. But Tijuana sources say that Mexican court records show he accepted \$4 million pesos for the three stations — about two million dollars at the pre-devaluation exchange rate. Today the sale would be worth about \$1.25 million, but most deals of this size are tied to the dollar, a precaution Diaz took. (He says he was so despondent that he didn't consult his attorneys on the sale and took an offer that he claims "was well below market value.") A single San Diego station can broadcast for more than six million dollars, but broadcasters here say Diaz "got a good price for his properties."

He and Aguirre are now locked in a confusing legal tangle which includes lawsuits by Diaz's brothers and sisters, who claim the sale was illegal since they, as directors of Radio Comerciales, were not consulted and did not approve of it. The Mexican courts have meanwhile appointed a receiver to run the stations. And the possibility exists that Aguirre could have trouble making the monthly payments, since they have almost doubled due to the recent devaluation. So Diaz might possibly get his stations back.

But one San Diego broadcaster says, "Victor Diaz is his own worst enemy." This experienced station manager, "You do not fight the Mexican unions, you work with them. They call the shots, and if you take on a strike down there, you lose. And you don't screw around with the Mexican government like he did. When we deal with the FCC here in the U.S. we say 'Yes, sir' and 'No, sir,' and Mexico is a much more totalitarian country. No government would put up with what Victor did."

The broadcaster also believes that Diaz was never willing to spend the money on broadcasting equipment and marketing research necessary to make the stations profitable, and predicts that if his new owner, Aguirre, keeps his policies to himself the stations can be profitable. "That's an exploding market down there," the broadcaster says of Tijuana. "There's a tremendous potential for making money."

Here the FM stations have ten to twelve commercials an hour — there it could be twenty-five or thirty."

But Diaz doesn't care. He is more careful than the San Diego media didn't back him during the strike, though local newspapers and television stations ripped over one another to cover the smallest threats to Tijuana's controversial ABC newspaper. San Diego Union editors, for example, were aware of Diaz's problems with the labor unions, but while Union editorials resounded the Baja government to back off ABC, Diaz's battles were covered only on the paper's news pages. Diaz says he has learned the key to Mexican politicians and the labor unions they control. "There is no justice, no recourse, when you are against the government." □

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JONATHAN SAVILLE

Music, like all the arts, offers a commentary on life; it teaches us how to live. Its commentary is inherent in its structure and its use of melody, harmony, rhythm, and texture; in the case of vocal music, the explicit meanings of the words are absorbed into — and magnified by — the musical setting. But what music has to tell us about life is also found in its conditions of performance, above all in the interrelationship — human, artistic, spiritual — among the performers.

Consider, for example, the John Denver song "Perhaps Love," which has become such a sensation. In the recorded performance by the composer and the operatic tenor Plácido Domingo. The text makes explicit comments on its subject, the nature of love: Oh love to some is like a cloud To some as strong as steel For some a way of living For some a way to feel

And some say love is holding on And some say letting go And some say love is everything And some say they don't know

But it is not these words, with their succession of connotations (all of which are true), that convey the deepest meanings of the song. Rather, it is the curious interplay of two such different voices: Denver, with his boyish croon (always slightly flat) and his relaxed, pliable phrasing, as laid back as a summer afternoon on a California beach; and Domingo, trying to hold his noble voice in check but inevitably letting the angelic trumpets resound in it, intense in his ardor, large, grand, and golden. There they are, the surfer and the hero, and the astonishing thing is that their voices and their singing styles, so immensely far apart, come together in amity and produce for each other an unexpected atmosphere in which each can flourish in a new way. The result is both comical and enchanting — and that is precisely the lesson about love that this song ultimately teaches us: love is (in fact, not "perhaps") a comical, enchanting, and harmonious coming together of persons who resemble each other in some ways and are radically different in others, who offer each other an unpredictable enrichment of the possibilities of life, and who mutually create a new identity greater than their both.

Turning to loftier matters: the classical music of India has a complex language for conveying its commentary on life. The basic structure of each piece (*raga*) constitutes a full universe of human experience: the slow, self-absorbed, freely improvisatory *alap*, followed by the more and more extroverted variations of the motoric *gat*, and climaxed by the impassioned virtuosity of the concluding *jhala*. So the world moves from meditation to action to ecstasy, from the inner life to the outer life to a higher life that subsumes and transcends both. Within this larger musical pattern — itself one of the great philosophies of life — there is a richly variegated vocabulary of meanings, in which each modal scale and each metrical pattern communicates specific emotions, ideas, and relationships with "the cycles of nature. To listen attentively and intelligently to a well-performed (and hence well-composed) Indian *raga* is an experience comparable to the reading of Saint Thomas Aquinas's *Summa Theologiae*, Epictetus's *Enchiridion*, or the *Tao Te Ching*, though the medium is not words but tones.

There is something else communicated by this music, however, and that is to be found in the way the *raga* is performed. In the purely instrumental compositions there are ordinarily three instruments: a melody instrument (such as the many-stringed *sitar* or *sarod*), a pair of pitched drums (*tabla*), and an accompanying drone as a constant background affirmation of the tonal center. Within its quite complicated traditional structures, this is improvisa-

tion music; so that the players of the melody instrument and of the *tabla* must create the substance of the *raga* in the very act of performing it; the quality of performance thus depends on the musical depth and inventiveness of each of the two, and on the success with which they integrate their individual visions of what the particular *raga* means and is. The crucial importance of this aspect of Indian music could not have been demonstrated more wonderfully than in the recent concert at San Diego State by *sarangi* player Ustad Sabri Khan and *tabla* player Shyam Kane, sponsored by the Center for World Music.

The *sarangi*, far less known in the West than the *sitar* and *sarod*, is a bowed stringed instrument with a skin-covered sound box and numerous resonating strings; it sounds something like a particularly pungent and luminous viola. Sabri Khan is one of its greatest masters, with an exceptionally brilliant technique and an unplumbable profundity of invention and expressiveness. Because it is bowed, the *sarangi* is capable of a larger range of expression than the plucked *sitar* and *sarod*. It can imitate — and even surpass — the immense expressive repertoire of the human voice: the dramatic and subtle dynamic shadings of every variety, the attacks, the slides, the quivers, the variations in the intensity and rapidity of vibrato. In Sabri Khan's hands, the *sarangi* is especially adept at expressing lamentation, for a salient element in this artist's musical imagination is the vast grief that underlies all hopeless longing, all irrevocable loss, all tears from the beginning to the end of time: it is grief less as a human emotion than as a basic principle of reality. This was the theme of the solo *alap* section in each of the *ragas* Sabri Khan performed, and each time the music was wondrously moving.

The traditional structure of the *raga* forces a change in meaning when the solo and the two instruments engage in the rapid interplay of the *gat* section. Activity, memory of the self, abandonment of the self, liberation from the trammels of the internal and external world — these, the experiences embodied in the *gat*, produce an immunity to the spiritual equivalent of free flight in space, and Sabri Khan's power of joyful expression equals in intensity the boundless meditative inwardness he embodies in the *alap*. In this section, the solo player's vital energies are also called fully into play, energies which are of an exceptionally high order in the playing of Shyam Kane. Sabri Khan's partner in the recent concert. The exuberance of this musician constituted in itself the strongest possible affirmation of life, an affirmation realized through Shyam Kane's technical mastery of his instrument: the rhythmic buoyancy, the flashing palette of tone colors, the gradations of loudness and softness that imparted almost a singing quality to the

drumming, the delicacy, the strength, the grace. But beyond the individual excellences of Sabri Khan and Shyam Kane, it was the relationship between the two musicians which enabled the music to make its most telling commentary on life.

One of the traditional devices of the *gat* consists of the solo player imitating — on his two small drums — the rhythmic (and even the melodic) pattern of the melody instrument; another such device is the playing of the two instruments in unison. Both devices engage all the faculties of the instrumentalists, and much of the inebriating effect of the *gat* depends on the exactitude of these difficult interactions. Sabri Khan is a man in his mid-fifties, with a warm, wise, jowly countenance gently lined by time and experience. Shyam Kane, the *tabla* player, is in his mid-twenties, a lithe young man with a smooth, oval, symmetrical face of grave, transparent beauty, and great dark eyes. In the recent performance, the older man, with

benign playfulfulness, set out to test the younger man's musicianship. He offered the most intricate patterns to his youthful colleague, challenging him to imitate them. When the two were playing in unison, Sabri Khan would occasionally stop abruptly in the middle of the phrase to see whether Shyam Kane was quick and perceptive enough to stop at the same instant. It was a game, but a game of the most exalted kind, a competition, but a competition fueled by wit, tenderness, and the desire of the experienced *sarangi* player to raise his companion to his own level of accomplishment.

At first Shyam Kane faltered a bit. But soon he was responding splendidly to the challenge, reveling in the game, exerting all his talents to be worthy of his older partner. And each time he met the challenge successfully, when he would imitate the *sarangi* so cleverly that one could imagine one was hearing the entire melody, with all its pitches, on the *tabla*,

or when he would stop the phrase at the precise brink where Sabri Khan had fully curtailed it, the young man's perfect, impassive face would break into a smile of such radiance that the joyfulness of the music seemed transformed seamlessly into light. Sabri Khan, who doubtless had seen such things countless times before, would respond with a nod of approval and a smile of his own, the pleased smile of a teacher whose pupil has been lovingly goaded into equalling his master, or of a father watching his son's glory in the freedom and achievement of newly acquired manhood. And Shyam Kane, in return, looked upon this master musician with reverence, with sparkling pride, and with a palpable sense of what supreme fun it all was. Here was what this music was telling us about life: the joy that comes from growth and the meeting of challenges, the mutual love that is expressed in educating when it is carried out selflessly and in the service of a higher purpose, the beauty of being young, the

beauty of being old, the beauty of being two.

Plato and Aristotle have written extensively about friendship, but nothing such eminent philosophers have said on the subject is deeper or truer than what it was possible to learn from this concert. The text of the John Denver song I referred to earlier deals with the subject of virtually all popular music, romantic love, but its mode of performance, in the Denver-Domingo recording, appears to be commenting on life in a way very similar to that of the concert by Sabri Khan and Shyam Kane. Can it be that friendship is the ultimate meaning of music, the meaning to which all other meanings contribute and the goal to which they lead? Or that in the highest realms of human experience, those realms that are reflected and embodied in music, the distinctions among romantic love, mutual education, and friendship disappear?

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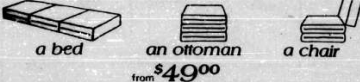
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You Should Live So Long



ELEANOR WIDMER

The Restaurant: *Two Guys from Italy*
The Location: 6766 El Cajon Boulevard
 (464-7766)
Type of Food: Italian
Price Range: Monday and Tuesday buffet, fixed price, \$5.95
Hours: Open daily, 11:00 a.m. to 9:30 p.m.

Every family has its homilies which, when repeated through the decades, begin to sound like folk wisdom. One fairly useful platitude I devised as a young mother and which my children heard me repeat regularly through the years is, "If you live long enough, you live to see everything." This observation is not to be taken literally, because obviously none of us lives to see everything. Rather, it covers a wide range of attitudes: frustration, disappointment, rage, or the reverse: joy, amazement, surprise. For example, if my children were dejected, I would console them with the notion that if they lived long enough they would see everything, including the routing of their enemies and the mastery of the multiplication tables. Or if something extraordinary came their way, a lavish gift or the favor of the most popular girl at school, the same phrase would make do. I'm equally apt to use the sentence when some discarded fashion resurfaces, and while I tend to be somewhat skeptical, I still want to live long enough to see the return of the ice cream that costs a

dime, or the large wheel of pizza, brimming with succulent cheeses and sausage, that will only cost \$1.99. The other night, however, I did come close to uttering, "If you live long enough, you live to see everything," when I was at a restaurant called Two Guys from Italy, because I had never been to an Italian buffet before, never one that was all-you-can-eat, and never one that costs only \$5.95. Before I become more specific, I should explain that this bargain — served Monday and Tuesday nights only — is not intended for gourmets nor for followers of Marcela Hazan or Giuliana Bugialli. Two Guys from Italy was started as a family restaurant in Los Angeles and branched into several more family-owned-and-operated Italian dining establishments. But it is not a "chain" in the way that Luv's or Denny's is. Two Guys from Italy in San Diego is related by name and blood ties to the ones in Los Angeles, but the food is prepared on the premises under the supervision of a young and energetic owner. Not is it intended for pasta snobs or for people who frequent Italian restaurants where an ordinary tab is at least twenty dollars per person (on most occasions, I confess to being one of them). The buffet, confined to being one a week, is intended for families, for students, for people on budgets, for those who like lots of food with a "homey" preparation. And, undoubtedly I may be, I had a good time at Two Guys from Italy and feel that such a family restaurant serves the needs of the San Diego community.

The room itself has recently been redecorated. One side that houses the tables has wallpaper depicting scenes from Mama Italia. The other side holds a long counter which offers hot and cold dishes — appetizers, salad, soup, entrees, and dessert. People serve themselves and invariably they begin with the salad bar. But there's no reason that you can't start at the far end of the counter, past the steam table, where large wedges of pizza have been placed alongside of desserts. The pizza slices may be combined with Italian cold cuts and fresh cheese for an appetizer — the fresh cheese, while not of the gourmet variety, is a nice touch.

In addition to the salad bar, there's an adequate minestrone soup, plus two entrees as well as pasta. The pasta that night was, I believe, *luncheon*, or small, ridged circular tubes that resembled snails, which had been boiled and were served with peas. Next to the *luncheon* at the steam table rested a dish of hearty meatballs, said meatballs having been prepared with raisins, Italian spices, and tomato sauce. Chicken in tomato sauce was also available, and either one of these could be placed over the pasta, to make a filling dish. Needless to say, you could have as many refills as you wished, and waitresses brought hot garlic bread and beverage — tea or coffee — to the table.

Dessert consisted of fresh fruit and two kinds of cakes, carrot and cheese. The carrot cake had too much baking powder in it and not enough carrots, but frankly I wasn't too critical. I've grown a bit weary of paying between \$1.25 and \$1.65 for a slice of carrot cake, and considering the array of food and the total price of \$5.95, I didn't mind that the carrot cake lacked richness.

Two Guys from Italy offers a rather dizzying round of bargain meals, but the one I sampled is offered Monday and Tuesday, from 6:00 p.m. to closing. This is not to be confused with the Early Bird Special, served between 4:00 p.m. and 6:00 p.m. nightly, which costs \$4.95, nor the all-you-can-eat lunch, which costs \$3.95. There's a champagne brunch on Sunday for \$6.95. For any of the meals, children under twelve may eat for a dollar less than adults, and there's also a regular menu from which you may order à la carte.

My suggestion is that you don't try to keep any of this in your head. Just bear in mind that the place is full of families, which include grandparents and children in highchairs. If you're in the neighborhood, drop in and opt for whatever "bargain" is offered during that time period, though the Monday-Tuesday night buffet is a good value. Again, don't expect for these minimal prices the fastidiousness of a fifty-dollar dinner, but I must say that I have lived long enough to see the return of an entire meal for the price of a cultural pizza.

The Restaurant: *Tiffany's*
The Location: 2470 Heritage Park
 (291-7273)
Type of Food: American
Price Range: Fixed-price dinners, \$5.95
Hours: Open daily, Lunch, 11:30 a.m. to 2:30 p.m.; dinners, 5:00 p.m. to 9:30 p.m.

At the other end of the spectrum is Tiffany's, also \$5.95 for a dinner that offers

several courses, and planned as a family restaurant. The only difference between Two Guys from Italy and Tiffany's is that the former is simple but tasty and that almost everything at Tiffany's was so badly prepared that the low price tag proved meaningless.

Tiffany's is housed in the now-defunct Heritage Park Restaurant, a once-Victorian dwelling in Heritage Park that was refurbished a few years ago. Reluctantly I must confess that I wish that someone would remove the hex which has obviously befallen this site, a historical landmark. Heritage Park Restaurant served badly prepared food at high prices; Tiffany's serves badly prepared food at low prices.

As many tables as possible are crowded into these small rooms, and the meals are served family-style. They begin with some cloying peanut-butter spread and quickly proceed to the highlight of the menu, a vegetable soup that consisted of large chunks of vegetables in a thin broth. From that point on, regardless of the size of the portion or the variety of dishes, it was gastronomical suicide. For example, when could have been a good salad was ruined because disparate things were thrown together. Just when you were expecting to bite down on something tart and crisp, you experienced something soft and sweet — the salad included canned pineapple bits. The three dressings brought ceremoniously to the table poured like fresh cement and the rolls were nasty.

But fear not, they actually saved the worst for last. By comparison, each dish that came before the triumphant finale was actually better than the final course. This consisted of sliced ham, fried chicken, and beefed chicken, plus carrots, mashed potatoes, and broccoli. The ham was edible, but the chicken that had been fried had a crisp coating outside while the inside was slimy and raw. These pieces that had at long last been barbecued were flavored with rubbery and undercooked and covered with a light veil of barbecue sauce.

As for the vegetables, the largest, most wooden carrots had been purchased, with tough, yielding interiors, and these had been boiled until their husks hardly resembled anything that had once been fresh. The broccoli had also been overcooked, and while the portions were large, the thick, hard interior stems and the bitter flowerettes proved resistant to more than a mouthful.

Now, there's no reason to go for overkill in criticizing a restaurant that charges only \$5.95. But the point is that Tiffany's has a terrific concept, namely, inexpensive, family-style meals, which is ruined by careless food preparation. Why buy perfectly good ingredients and then ruin them?

In defense of Tiffany's, I should say that the patrons who flocked there gobbled up the overcooked vegetables and the undercooked chicken without complaint and several commented on the low price. But the fact that they ate what they paid for makes no statement about the quality of cooking, as the survival of fast-food chains amply demonstrates. In my opinion, you are better off having steamed rice and vegetables at any Chinese restaurant than subjecting yourself to this version of American nostalgia. But I hope to live long enough to see a good restaurant flourishing there.

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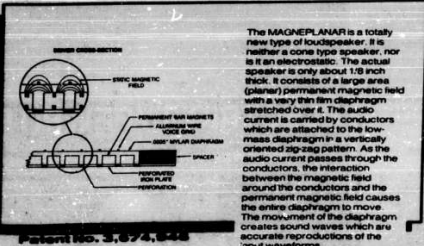
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Night In Court



Franc Ross, Gregory Fenton, Barbara Murray

JEFF SMITH

Tom Topor's *Nuts*, currently being staged at the Gaiety Theatre, is a courtroom melodrama about Claudia Faith Draper, who allegedly murdered a man and who has been committed to the psychiatric wing of New York's Bellevue Hospital — a grotesque institution that would have thrilled artist Peter Breugel, since it serves as a grab bag for the Big Apple's "incubus" issues. Psychiatric testing has determined that Draper is a paranoid-schizophrenic and therefore lacks the capacity to stand trial in a court of law. In her present state, her examiners claim, she doesn't understand the charge against her. That's the Official View. But with the aid of a sympathetic attorney, Draper has been able to arrange a hearing in a courtroom at the hospital. She hopes to prove not only that she is sane, and thus able to stand trial, but also that she has been committed for what others perceive as a social — not a mental — abnormality.

Characterized as a "nice, bright, middle-class girl who couldn't cope and broke down," Draper has lived a life of various roles, each of which — dutiful daughter, loving wife — has been defined for her by someone else. When her marriage of almost ten years hit the skids, Draper changed her ways. She opted for the freedom to make personally defined, responsible choices. For five months she worked as a high-priced hooker and made \$18,000 in "gifts." Then one of her clients got weird, and she was forced to defend herself (the specific details of this re-

present in the courtroom, had not been able to arrive at the same conclusion in about half the time. Given the socially acceptable status and power of her detractors, Draper's real insanity may be that she thinks she can receive any justice at all from this system.

The structure of *Nuts* has a preppy, layered look about it. Situated in a courtroom, the play necessarily accumulates evidence through a series of revelations. But one has the sense that the playwright is obviously withholding several facts and details for stun value. Topor inches into his play, and manipulates what he thinks the audience should and should not know. In many instances the technique is effective. Draper's psychic condition, for example, is pretty much in doubt through much of the first two acts. She's so little, and her behavior — jittery, compulsive, erratic — suggests she could go either way. But the technique of layered revelations, many of which come while the court is in recess for a smoke break, at times cuts away at its own purposes. The most glaring instance is that the audience doesn't know initially how grave Draper's situation really is. She is literally fighting for her life. Given the regulations of the institution, Bellevue could keep her tucked away for an indefinite length of time. This fact, withheld until act three, comes as something of a surprise. Much more would have been at stake early on if the play had begun with it.

As he shies away from a texture of realistic details — melodramas in general have a phobia of nuance — the playwright concentrates his attention almost singlemindedly on Draper's plight and, by extension, on the plight of all who choose to do other than what is expected of them. Topor does this by manipulating varying points of view — including one. One example: we first learn about Draper from the psychiatrist and then from her parents.

Given these vantage points — and Donna Walker's wonderfully quirky, neurotic antics as Claudia Draper — it looks like an open-and-shut case. She's doomed for sure. But the play moves around the courtroom systematically, like a parlor game of gossip. After each witness has had his or her chance to speak, the underlying forces of repression in the room emerge, and our perceptions slowly change.

The script is often very mechanical. The *Gaiety*'s quality production, however, makes it work. Director Simpson and his cast take every opportunity both to subvert the rigid structure — making its blunts of revelation more in tune with the fluidity of the action — and to curb its yearnings for melodramatic excess. Instead of clear-cut, good-versus-evil, us-versus-them histrionics, the production is performed in a naturalistic style. It is more everyday and yet more contained. By holding back, the actors gain credibility for their characters as well.

This style also enhances one of the strengths of Topor's play. In one scene, *Nuts* is concerned with the way certain words — like "sane," "love," and "help" — mean different things to different people. Draper's parents want to "help" her, for instance, so they have committed her for her own good.

Simpson's directorial choice, to tone down the play and thus round out its essentially cardboard characters, adds a richness of ambiguity to the overall texture of the drama. It becomes a world of "double-blind" messages (as in, "Hey, I'm on your side; that way I can get a better shot at you") with definite gaps between the caring intentions of the sender of the message and what it signifies to the receiver. One sides with Draper, clearly, but one also understands in detail the network of relative meanings, based on varying points of view, that she is fighting against.

The cast for *Nuts* is first-rate, and there are numerous strong performances. Dressed in Christine Shapiro's on-theme costumes — each of which, from Ivy League sweaters to New-wave nubby blue serge suits, makes distinct comments about the social status of the wearer — the cast performs with a remarkable degree of assurance. The two competing attorneys, Paul Nolan for the prosecution and Franc Ross for the defense, control the pace of the play with skill. Joe D. Applegate and Gregory Fenton — as the nervous psychiatrist and the ultimately benevolent judge — create pointed contrasts; their combination indicates a wide range of variation that resides within the notion of professional objectivity. Steve Perry does some of his best work to date as Draper's father, Arthur. His slow breakdown on the witness stand is painful to watch. And Donna Walker turns in another fine performance as Draper. Though she has only a handful of lines in the first two acts, Walker literally creates her character through her general reactions to others. Her Claudia Faith Draper stuns.

One of the hallmarks of a *Gaiety* production is tight ensemble work, in which individual performances are subordinated to the unity of the whole. Although this is certainly true of *Nuts*, and although her efforts are in keeping with the fabric of the drama, Barbara Murray's characterization of Draper's mother Rose stands out. It's the heart of the play, in fact. Draper has all the earmarks of jumpy paranoia. When Rose takes the stand, we see why. She is religiously faithful to the need of propriety in all things, and Murray plays her with a terrifying exactitude. Rose does love her "wayward" daughter, she really does — to the point that she would have Claudia lobotomized to prove it.

Aside from a fuzzy soundtrack, which dimly suggests street noises coming from the outside world, the technical elements of the production match the quality of the performances. Robert Earl's spare set — encased in Lee Sterling Jaffe's functionally monochromatic, impersonal lighting designs — is a precisely detailed replica of a courtroom. It is so precise, in fact, that one can overlook the art involved in its design. To fit it into the small *Gaiety* Theatre, Earl has had to scale down his set considerably. Nonetheless, he has been able, in miniature, to preserve the proper size-ratios of a real courtroom within a limited space. This is an achievement, as is the entire production of *Nuts* at the *Gaiety*. I strongly recommend that you visit its courtroom the next time it is in session.

Off the Cuff

Have you had any peculiar phone conversations recently?



Sue Johnson
Secretary
City Heights

The other night the phone rang and I said, "Mrs. Johnson?" I said, "This is Mrs. Johnson." And he said, "Well, I caught your son down here steaming a bicycle and I'm holding him till you come and get him, otherwise I'm calling the police." I told him it couldn't possibly be my son and he didn't believe me and he asked to speak to the boy's father. I said I thought that would be a good idea but I didn't know who or where the boy's father was. The man suggested that I come pick up my son, that it was never too late to reform, and that I was welcome to join a counseling group at his church. He wouldn't believe that the boy gave him the wrong Mrs. Johnson's number, so I finally told him to call the police and I hung up. I don't even have any kids.



Rick Millan
Restaurant Management
Mission Valley

I lived in a house last year with four guys — Steve, Colin, Dave, and Chris. It was crazy, I didn't eat normal food for a year. I seldom slept for more than a few hours, the phone would ring at four in the morning with some regularity. People would drop in at all hours. I had to move out. Well, Dave — we call him Zimbo — learned how to impersonate everyone in the house. He does it remarkably well. I'll call and say, "Serve," he'll say, "Yeah, how's it goin'?" And we'll have his long conversation and plan to meet the next day or something and then just when I'm about to hang up, he'll start laughing and say, "Rick, you idiot, this is Zimbo." It can really shake you up.



Lisa Kaufmann
Marketing
Pacific Beach

Oh, just your average run-of-the-mill obscene phone call. It was late at night and I was home alone, hanging out watching a movie. The phone rang. At first it was just a little heavy breathing. I figured it must have been someone I knew playing a gag or something, so I just said, "Okay, who is this?" He said, "I can see you, don't hang up the phone." Then he started getting really crude. I don't know how to put this nicely, he just crudely stated that he wanted it all — you know what I mean. I slammed the phone down. It was scary, someone saying that they see you. You can't help but wonder if you're being watched. It happens to everybody, I figured it had to be random so I just forgot about the whole thing.



Robert Deaso
Ship Restoration
Charmwood

I don't know how or why she picked me, but this lady called me up and said she was doing a survey and wanted to ask me a few questions. They were just typical at first. After a couple of minutes I said, "Hey, aren't you getting a little personal?" She came right out and asked me the proportion of my — well, you know what I'm talking about. It's funny. I kind of liked it. I even told her and then I asked her if she'd like to come over and personally inspect the merchandise. She felt bold up until that point, but when I came back with my bold suggestion, she hung up. Maybe it was something she had to do to get into a sorority.



Eileen K.
Salesperson
Ocean Beach

A woman called and said she was doing a survey. I was suspicious at first but she was very friendly. She said she was from SD&E's public commission and that they were personally checking to see how much people's bills had gone up and she asked if I had had any problem with mine. I was afraid to tell her that mine was still really low because I was thinking, "Hell, I talk to this lady and next month my bill will be double." I'm very lucky. I don't like to be specific about anything on the phone. I'm still waiting for this month's utility bill.

— Lin Jaiury

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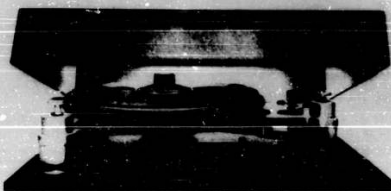
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Section 2

Events, Theater, Music, Film



Sonic Waters

It was inevitable, once avant-garde composers had exhausted previously unexplored sonic possibilities in pieces with titles like "Concerto for Prepared Piano, Cuisinart, and Flea Collar," that they would cease to be satisfied with answering the basic question, "What nontraditional implements can be used to make music?" Somewhere along the line, it would become necessary to move past the familiar consideration of how music is created, to ask more challenging questions such as, "Where can music be made?" and "How can music be perceived, other than aurally?" That hand waving frantically in the back of the auditorium during our imaginary colloquium of futurist composers belongs to French composer Michel Redolfi, a man eager and quite willing to provide immediate answers to both of

these seemingly rhetorical queries. Since composers are millions of dollars and many loose constructive tiles away from gaining access to the space shuttle, they have until now been content with searching out revolutionary musical environments here on terra firma. Consequently, musical pieces have been performed and recorded in such unlikely places as mountaintops, rock canyons, and open desert plains. It took Redolfi to recognize and deal effectively with the limitations of landlocked music, and for years he has been performing concerts in which the listening environment is water. But water poses many difficult problems as a medium for music. For one thing, it tends to eliminate frequencies that are normally audible when propelled through air. Secondly, its uniquely discriminating properties (the external ear (pinna, ear drum) all but useless

(continued on page 4, col. 5)

Backdoor Play

Fred J. Foreman says, "I was never what you'd call a serious athlete. I didn't play in high school, but when I went to Villanova I hung out with some people who spent all their time outside of class playing ball." His means, of course, basketball. Foreman is black and grew up in Philadelphia. He now holds an M.F.A. in theater arts from UCSD, and won the twenty-fifth annual Samuel Goldwyn Award for the best play written in the University of California. His latest play, *Open House*, is about the kind of people who play ball every weekend in arms and on outdoor courts everywhere in the country. The setting will be familiar to anyone who's been to Fremont Park in Old Town on a Sunday morning, where teen-agers and men, mostly black, play ball as though the whole of their self-respect depended on their performances. You show up at the gym to play, you write your name on a piece of paper on the wall, every five names makes a team, the team waits for an hour or more for a game, the games are one point baskets to fifteen,

full court, and the losers go back to the bottom of the list. "The play is about basketball players who don't make it," said Foreman in a telephone interview from La Jolla. But, he added, "it's also about making a choice; it's for a kid who needs to see that his only security is not playing ball but standing back and seeing that the odds for success are still better for the dudes who become doctors and lawyers."

Moralists? "I'm just giving them an opinion." All but one of the six (continued on page 6, col. 1)

The Artist & The Theater

"For the avant-garde artist, theater has often been the bridge between art and life. Working

for the stage, the artist animates his studio aesthetic and transfers it to the publicly accessible arena of the theater. From Italian futurists of the Twenties to performance artists of today, artists have embraced the full range of mediums to appeal directly to the public at large. Theatrical production is a marriage of the arts. It is a means to effect the synthesis not only of art and life, but of the many arts: the realization of the Gesamtkunstwerk (total work of art) ideal."

These words are by Beatrice Kerman, organizer of the New York Museum of Modern Art's exhibit "Artists and the Theater," currently at UCSD's Mandeville Art Gallery. The exhibit consists of some sixty theatrical designs and sketches by major artists, and it offers not only a number of splendid works of art but also an overview of the development of theatrical design over the past three-quarters of a century. The changes in style reflected in these drawings and paintings are radical; in its brief compass (one large room), the exhibit tells us more about the varieties of the modern theater than many a book on the subject.

The early set of the works come from Diaghilev's Ballets Russes, that epoch-making institution which brought together the greatest of contemporary choreographers, dancers, painters, and

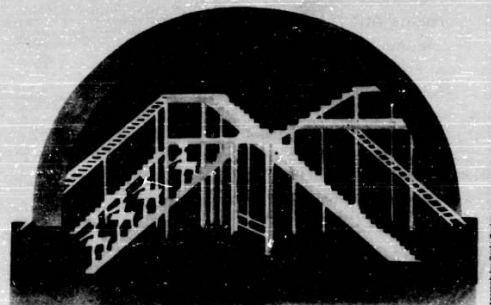
composers, and fundamentally altered the course of twentieth-century theatrical art. Leon Bakst is represented by his costume designs for Stravinsky's *Fired*, Natalie Goncharova by

(continued on page 6, col. 2)

Cuban Drama

Ramona, a play by Cuban playwright Roberto Orduña, opens at a workers' factory meeting at which Ramona is nominated as an "exemplary worker," one of the highest honors in Cuban society. But some of her co-workers, particularly the men, do not feel that she is qualified to hold this post. Then — but it would be better not to spoil the story for you. If you are interested in finding out what happened to Ramona, and if you understand Spanish, you will want to see the play for yourself. And you will have the opportunity to do so next week, when a major Cuban

(continued on page 6, col. 2)



Decor for an opera by Alexandra Exter, 1927



Teatro Escamote

Cinema

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Dance

Dance Concert, the North County Ballet Company will perform an excerpt from Swan Lake and several original pieces, Sunday, April 4, 3 p.m., La Paloma Theater, 471 First Street, Encinitas. 729-8741.

Mini Concert will feature the Three's Company dance group performing excerpts from "Rhapsody in Blue," Monday, April 5, noon, Beverly Hills Station, Civic Theatre, downtown. Free. 459-7351.

Dance Concert of the Repertory Dance Theatre of Los Angeles will feature ballet, jazz, and "street dance," Tuesday, April 6, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

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Call for ticket reservations after 6 p.m.

Thursday, April 1, 8:00 p.m.
THE DOOSTERS // HOGAN NIGHT

Friday, April 2, 8:00 p.m.
SALSA DANCE // HECTOR VALLE

Friday, April 9, 8:00 p.m.
MARK MURPHY

with
JUDY ROBERTS Jazz Band
Two shows

Wednesday, April 14, 8:00 p.m.
WOODY SHAW QUINTET

Friday, April 16, 8:00 p.m.
LEW TARKENTIN TRIO

Saturday, April 24, 8:00 p.m.
WILLIE BOBO // BOB DUNCAN

Coming May 1, 8:00 p.m.
TYTO PUENTE // HUGH HASKELLA

GREENHOUSE

MORT SAHL

Appearing in
Lehr's Garden Theatre
April 6-10

Shows: Tuesday-Thursday, 9 p.m. Tickets \$6.50
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Tickets available at Lehr's Greenhouse day of show only.

Makes an evening of it
Arrive early—often in a parking lot
In full bloom, and in season of
entertaining for the evening.

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 and photos to: READER EVENTS EDITOR, P.O. Box 8828, San Diego, CA 92108.

Dance

Dance Concert, the North County Ballet Company will perform an excerpt from Swan Lake and several original pieces, Sunday, April 4, 3 p.m., La Paloma Theater, 471 First Street, Encinitas. 729-8741.

Mini Concert will feature the Three's Company dance group performing excerpts from "Rhapsody in Blue," Monday, April 5, noon, Beverly Hills Station, Civic Theatre, downtown. Free. 459-7351.

Dance Concert of the Repertory Dance Theatre of Los Angeles will feature ballet, jazz, and "street dance," Tuesday, April 6, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Chess Tournament

CHECK MATE \$500 WISKEY'S PRIZE

*International Chess Federation Rules
*15 minute clock
*Single elimination
*Continuous rounds advancement for winner

10:00 AM to 2:30 PM
\$35 Entry Fee
2nd Place - \$200
3rd Place - \$100

International Blend

4034 30th Street, 4034-4033
Based on field of 64 players
Minimum field of tournament is 8 players

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For Groups Of Two To Twelve People
(Reduced Rates For Large Groups)
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Film

Hollywood Film: The Collaborative Art, a ten week film/lecture program, continues with a screening of Joseph Mankiewicz's *Cleopatra*, with a talk by the film's costume designer, Renee Costello, following the showing. Thursday, April 1, 7 p.m., Copple Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"*Viridiana*," a 1959 film by Luis Buñuel about a young nun whose Catholic training leaves her ill-prepared for her dealings with migrant farm workers, will be shown Thursday, April 1, 7:30 p.m., Del Mar Shore Auditorium, 9th Street and Stratford Court, Del Mar. 942-1352.

"*Suspense in the Forties*," a series of film thrillers from the 1940s, sponsored by MiraCosta College, continues with *Dead Reckoning*, starring Humphrey Bogart, and *Cross Country*, starring Red Lancaster and Yvonne DeCarlo, Friday, April 2, 7:30 p.m., Del Mar Shore Auditorium, 9th Street and Stratford Court, Del Mar. 942-1352.

"*Horizons of the Sea*," a film documentary focusing on 30,000 miles of the Australian coastline, will be shown Saturday, April 3, and Sunday, April 4, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3021.

"*Honey's War*," a 1981 film by Keith Merrill about one man's personal war against the Internal Revenue Service, will be shown at a special screening to benefit candidates of the San Diego Libertarian party, Sunday, April 4, 12:30 p.m., Ken Cinema, 4081 Adams Avenue, Kensington. 221-3333.

"*Mystery of Stonehenge*," and *London Maelstrom*, two films presenting contrasting views of the English land of mystery and legend, will be screened Wednesday, April 7, 1 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"*Raffling: Gravity to the Throat*," a film featuring the late Dr. Ida Rolf describing her technique of structural integration, will be shown Wednesday, April 7, 7:30 p.m., Moon Room, Cannamarra Hotel, 3999 Mission Boulevard, Mission Beach. Free. 299-6631.

Evening Film Series of the La Jolla

Museum of Contemporary Art continues with *The Spirit of the Beehive*, a 1974 work by Spanish director Victor Erice depicting the adolescent fantasy world of two sisters, Wednesday, April 7, 7:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"*Ocean*," an OMNIMAX film that explores the depths and mysteries of the sea, will continue through the spring with *Reveries in Antarctica*, a chronological examination of the study of celestial bodies, Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

Music

Choral Concert, the combined choirs of the San Carlos and La Mesa-Metrol churches will perform Mendelssohn's *Elijah*, Thursday, April 1, 7 p.m., San Carlos United Methodist Church, 6554 Cowles Mountain Boulevard, San Diego; and Sunday, April 4, First United Methodist Church, 4600 Palm Avenue, La Mesa. 464-4331 or 464-4163.

French Choral Music will be performed by Flutist Lynn Becker, pianist Boris Richlin, and soloists Thursday, April 1, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

Symphony, the San Diego Symphony and violist Danny Sikowensky will be conducted by David Atherton in a program of Beethoven's *Overture to the Creatures of Prometheus*, Mendelssohn's *Violin Concerto in E Minor*, Schubert's *Symphony No. 7 in C*, and Stravinsky's *Suite from the Firebird*, Thursday, April 1 and Friday, April 2, 8 p.m., Civic Theatre, downtown (236-6507); and Saturday, April 3, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon (440-2277). 565-2865.

Monthly Speaking Series will feature Francis Thumma, pianist, composer, educator, and arts critic for the La Jolla, who will discuss the musical selections to be performed by the symphony in their concert series, Thursday, April 1 and Friday, April 2, 7 p.m., Civic Theatre, downtown (236-6507); and Saturday, April 3, 7 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon (440-2277). 565-2865.

Folk Music Duo Carroll Carruthan, which specializes in playing traditional Irish and Scottish music, will appear in concert, Friday, April 2, 7:30 and 9:30 p.m., the Old Time Cafe, 1464 North Highway 101, Leesdale. 436-4030.

Friday Evening Concert Series will feature flutist Judy Mendelhall, who will perform works by Faust, Poulenc, Schumann, Bach, and others, Friday, April 2, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

In Concert, Mother Earth and the Space Patrol, an all-women's group specializing in blues, jazz, and funk, will appear Saturday, April 3, Wing Cafe, 7:30 and 9:30, Wing Cafe, 2753 B Street, Golden Hill. 539-9900.

Secular Medieval and Renaissance Music will be performed by the Early Music Ensemble of San Diego, Sunday, April 3, 8 p.m., Harborside Restaurant, 1440 Camino Del Mar, Del Mar. 755-4254.

Spish Splash, composer Michel Redolfi will present four performers of *Sonic Waves*, a piece which requires that the listener actually be in direct contact with water, in this case a swimming pool,

and for which bathing attire is mandatory, Sunday, April 3 and Sunday, April 4, 8 and 10 p.m., Harborside, UCSD. 452-4559.

In Concert, the Palomar College Community Orchestra, under the direction of Robert Gibson, will perform Bartok's *Piano Concerto No. 3*, and Beethoven's *Symphony, Fantasia*, Saturday, April 3, 8 p.m.; and Sunday, April 4, 3 p.m., Palomar College Theatre, San Marcos. 744-1150.

Chamber Concert, the Woodwind Quartet, composed of members of the San Diego Youth Symphony, will perform two concertos or selections from the chamber repertoire, Sunday, April 4, 1 and 2 p.m., central courtyard, Bazaar del Mundo, Old Town. Free. 396-1161.

Double Bassist Marc Dresner and Bert Turetsky, two of San Diego's best jazz practitioners, will perform Sunday, April 3, 8 p.m., Villa Montecarlo, 1925 K Street, Golden Hill. Free. 239-2211.

Choral Concert, the Allentown Chorus will perform the premiere San Diego string of the musical drama *The Centurion*, Sunday, April 4, 6 and 8 p.m., First Baptist Church of San Diego, 5555 Governor Drive, San Diego. Free. 457-4827.

Singer Molly Stone, a multi-instrumentalist best known as the driving force behind swing group Stone's Throw, will appear with pianist Sue Palmer and drummer Sharon Shufelt, Sunday, April 7, 8 p.m., Wine Cafe, 2753 B Street, Golden Hill. 239-9906.

UCSD Composer Robert Erickson's 65th birthday will be celebrated with a concert of music by Debussy and Erickson himself, featuring performances by many of UCSD's music faculty, with a reception to follow, Monday, April 5, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

"*Just Live*" series of live broadcast concerts will present Latin jazz solo group Storm, with special guest Mitch Mankin on trumpet, Tuesday, April 6, 8 p.m., San Diego City College theatre, 16th and C streets, downtown. Free. 232-1062. (Broadcast on KSDS 68.1 FM.)

Armistice, UCSD's forum for composers will present its first spring concert, featuring both taped and live music, Tuesday, April 6, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

Pianist Christina Voss will perform works by Chopin, Beethoven, Tchaikovsky, and others, Wednesday, April 7, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-3229.

Special

Native Plant Tour, the California Native Plant Society will hold its annual canyon trail tour of the garden of Mrs. Helen Chamlee, Friday, April 2, Saturday, April 3, and Sunday, April 4, 9 a.m. to 5 p.m., 5175 6th Street, San Diego. 582-7838.

"Star Party," selected celestial bodies will be the focus of telescope viewings sponsored by the SDSU astronomy department, Friday, April 2, 7 p.m., room 208, physics-astronomy building, SDSU. Free. 265-5024.

The Week of the Young Child Celebration will feature a variety of events for children and their parents, including puppet shows, singing, singing, and plays, Saturday, April 3, 10 a.m. to 2 p.m., Flower Hill Mall, 2636 Via De La

TO LOCAL EVENTS

Valle Drive, Del Mar. 481-7131.

Open House, disciples of Bhagwan Shree Rajneesh will demonstrate meditation techniques, show video presentations, and discuss their life styles and beliefs, Saturday, April 3, 10 a.m. to 8 p.m., Rajneesh Meditation Center, 3606 Front Street, San Diego. Free. 295-3600.

Parade of Flowers, La Mesa's seventeenth anniversary parade, with maestro David Allerton presiding as grand marshal, will feature music, clowns, antique cars, horses, and more, Saturday, April 3, 11 a.m., beginning at Glen Street and La Mesa Boulevard and ending at Palm Avenue and La Mesa Boulevard. 698-7272.

Tours Behind the Scenes of the new Old Globe Theatre, Casper Center Stage, and Festival Theatre, will be guided on a number of weekends, including Saturday, April 3 and Sunday, April 4, 11:30 a.m., from the Casper Center Stage, Balboa Park. Reservations: 231-1941.

Theater, Poetry, and Jazz will highlight an evening of entertainment sponsored by the India Street Theatre, in a special benefit for their upcoming anthology, Sunday, April 3, 8 p.m. to 12:30 a.m., International Blend, 4034 30th Street. 284-9603.

"*Limbs and Limitations*," a performance piece that combines Eng-

lish and Italian language and sounds with electronic experiments and "music concrete," will be presented along with "Fog (Sadhu)," a depiction of a search for clarity and purpose, Friday, April 2 and Saturday, April 3, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8465.

Sports

Clapper Basketball, the San Diego Clippers will tip off in three games this week, against the Los Angeles Lakers, Thursday, April 1, 7:30 p.m.; against the Utah Jazz, Saturday, April 3, 8 p.m.; and against the Golden State Warriors, Tuesday, April 6, both at 7:35 p.m., Sports Arena. 226-8546.

San Diego Crew Classic will feature forty college and club crews participating in some thirty-seven races, Saturday, April 3, 7 a.m. to 2:30 p.m., Bahia Point, just off Mission Bay Drive on the west side of Mission Bay. Free. 458-1093.

Bicycle Time Trials, a measured ten-mile time trial for bicyclists of all ages, sexes, and abilities, will be held Sunday, April 3, 8 a.m., El Monte Road, 1.5 mile off Jennings Park Road, Lakeside. 444-6425.

Gucci, the San Diego Socken, winners of the recent NASL indoor championship, will attempt to transfer their indoor magic to the

field as they challenge the Vancouver Whitecaps in their season opener, with a special post-game concert by Bob Hope to follow, Saturday, April 3, 7:30 p.m., San Diego Stadium. 284-0401.

Developmental Track Meet

will be sponsored by the San Diego Track Association, with two-mile, 400, 800, mile, and 200 events, Sunday, April 3, 2 p.m., Balboa Stadium. 275-4558 or 455-9422.

Padre Baseball, the San Diego Padres, one of baseball's most losing teams in recent years, will try to turn things around with new coach

"*Sprockets*," will relieve *Vagabond*, a 1929 film starring Rudy Vallee in his first role as a saxophone-playing crooner, Thursday, April 1, 8:30 p.m., Channel 15.

Radio TV

"*The April Fool*," features Jack

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APRIL 1, 1992 • 9

(Continued from preceding page)

the Experimental Band, I might choose the four-piece English band, XTC, if only because their music is just as difficult to categorize and just as strangely attractive. Only remotely tied to the punk, new wave, or blitz movements, XTC boasts an anti-style that at times can incorporate strains of punkish politics and minimalist pounding, and at other times embrace straightforward pop impressionism. They combine a sound as dense as a comic book jungle with a subliminal haze-off to traditional English music that occasionally brings to mind an unlikely marriage of Bow Wow Wow and Fairport Convention.

XTC's music is also thematically more complex than that of many of the newer British bands, giving rise to the speculation that if they had surfaced in the early Seventies instead of the late Seventies, they might have been tempted by the experimental art-rock movement that spawned King Crimson and Genesis. Instead, their instrumentation and existence in the present time frame lumps them categorically with new music groups of only fleeting similarity. However they're classified, XTC is certainly one of the more interesting bands of the day, and warrants closer inspection this Saturday night when they team with ex-Spense member John Holland and his band, the *Millionaires*, for a show at the California Theatre.

In a very busy concert week, local shows include a performance tonight by *Leslie, Kelly, and John Ford Coley* who you know as the former

half of "England Dan and —," a duo that sold a pile of records with what could be called Love Songs for Young Adults. My only knowledge of the two women stems from my membership in a band in the mid-Seventies that was invited to back them up on a cross-country tour. My reaction at the time was, "Who? I'm still asking that question, so any critical assessment of their music is not possible at this time. The trio will be at the Bacchanal tonight, Thursday.

Also tonight is a show by the *Fabulous Thunderbirds*. The birds supposedly tore up the Belly Up Tavern the last time they were in town, leaving attendees screaming for more. They'll provide more at the same location on a bill with the *Hurricanes*, a San Diego outfit that has been perking up ears lately with their own brand of blues.

Friday night will offer a choice of the *Circus Joke*, *Fuero*, 5051, and *Distric* Theatre. *NRBQ* and the *Whole Wheat* *Horse* at the Belly Up Tavern; and the *Shells of Shells* (psychedelic rhythm and blues); *Shack and the Personalities*, and the *Heard*, at the Spirit.

On Saturday, *Reunited and the Reunited*, *Reunited and the Reunited*, and the *Reunited* will play at the Spirit (Sals is the son of Soupy Sales and a former member of Todd Rundgren's band). Also beginning Saturday, and continuing through Sunday, April 11, are the remains of the *Philly Dismalness*. If you ever followed

this group at all, you already know that the heart of the singing group was the duo of Marilyn McCoo and Billy Davis, who are long gone and into their own careers. What's left of the group will be performing in Wegeforth Bowl in the San Diego Zoo.

Sunday's concerts include the *Phedra*, *Magpie*, the *Nest*, and *Detente* at the Chula Vista Lions Club; and *Sammy Hagar* and *Quarterflash* at the Sports Arena.

On Monday, B.B. "Yes, I'm Still Here" King will be at the Bacchanal for two shows with San Diego's *King Biscuit Blues Band*. I probably like King as much as anyone (well, maybe not anyone), but I have to admit that the rich clothes, gaudy rings, rote performances, and please-the-white-folks theatrics have dimmed my enthusiasm for him. If King isn't careful, he'll become to the blues what Liberace is to classical music. The other Monday-night show features *Honey Lewis* and the *News* and *Tweed Shavers* at the Rodeo in La Jolla.

Rounding out the schedule are *Storm*, playing the next installment of "Jazz Live" in the San Diego City College Theatre on Tuesday; and *Andy Lee*, *Foreign Affair*, and *Johnny* *Shack* performing at the Spirit on Wednesday. Lee is a James Dean look-alike with an impressive compilation album called "Jack Lee's Greatest Hits, Volume 1," although it's his first release. Lee wrote "Hanging On the Telephone" for Blondie's *Parallel Lines* album, and it's included on this LP, along with ten other songs that deserve a listen.

CONCERTS

Leslie, Kelly, and John Ford Coley: Bacchanal, tonight, Thursday, 9 p.m., 8022 Claremont Mesa Boulevard, San Diego.

Fabulous Thunderbirds and the *Hurricanes*: Belly Up Tavern, tonight, Thursday, 8 and 11 p.m., 143 South Cedros Avenue, Solana Beach, 481-6141.

Bonnie Raitt and *Jerry Kaprielian*: California Theatre, Friday, April 2, 8 p.m., 1222 Fourth Avenue, downtown, 565-9947.

Circus Joke, *Fuero*, 5051, and *Distric*: Tradition, Adams Avenue Theatre, Friday, April 2, 8 p.m., 3325 Adams Avenue, 224-6457.

NRBQ and the *Whole Wheat Horse*: Belly Up Tavern, Friday, April 2, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-6141.

Shells of Shells, *Shack and the Personalities*, and the *Heard*: Spirit, Friday, April 2, 9 p.m., 1330 Buena Vista, 276-3963.

XTC and *Joel Holland* and the *Millionaires*: California Theatre, Saturday, April 3, 8 p.m., 1222 Fourth Avenue, downtown, 565-9947.

Fifth Dimension: Wegeforth Bowl, Saturday, April 3 through Sunday, April 11, 2 and 5 p.m., San Diego Zoo, 231-5215.

Reunited and the Reunited, *Reunited and the Reunited*, and the *Reunited*: Spirit, Saturday, April 3, 9 p.m., 1222 Fourth Avenue, downtown, 565-9947.

The Phedra, *the Magpie*, the *Nest*, and *Detente*: Chula Vista Lions Club, Sunday, April 4, 7:30 p.m., 347 Fourth Avenue, Chula Vista, 224-6457.

Sammy Hagar and *Quarterflash*: Sports Arena, Sunday, April 4, 8

p.m., Sports Arena Boulevard, 224-4171.

B.B. King and the *King Biscuit Blues Band*: Bacchanal, Monday, April 5, 8 and 11 p.m., 8022 Claremont Mesa Boulevard, San Diego.

Honey Lewis and the *News* and *Tweed Shavers*: Rodeo, Monday, April 5, 7:30 and 10:30 p.m., La Jolla Village Drive at Villa La Jolla Drive, 457-5599.

"Jazz Live" featuring *Storm*: San Diego City College Theatre, Tuesday, April 6, 8 p.m., 1313 Twelfth Avenue, 232-1062.

Miafita, plus guests: North Park Lions Club, Tuesday, April 6, 8:40 p.m., 3861 Van Street, 224-6457.

KSDS Jazz Live Series with *Storm*: San Diego City College Theatre, Tuesday, April 6, 8:00 p.m., 1313 Twelfth Avenue, 232-1062.

The Phedra: Mike's Bar, Wednesday, April 7, 9:00 p.m., Sixth and Revolution, Tijuana, 224-6457.

Jack Lee, *Foreign Affair*, and *Johnny Shack*: Spirit, Wednesday, April 7, 9 p.m., 1330 Buena Vista, 276-3963.

Black Sabbath and the *Outlaws*: Sports Arena, Friday, April 8, 8 p.m., Sports Arena Boulevard, 224-4171.

Dance Dance Sports Arena: Saturday, April 10, 8 p.m., Sports Arena Boulevard, 224-4171.

Blackie Lee Jones: Fox Theatre, Tuesday, April 12, 8 p.m., 720 B Street, 225-4013.

Andy Lee and the *News*: California Theatre, Thursday, April 15, 8 p.m., 1222 Fourth Avenue, downtown, 565-9947.

Reunited and the Reunited with *Reunited and the Reunited*: Fox Theatre, Sunday, April 25, 7:30 p.m., 720 B Street, 225-4013.

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CONCENTS
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Black Sabbath

with special guest
Jools Holland and the Millionaires

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SAT-APRIL 3-8PM

Tickets \$ 8.50 reserved at
SEARS, WARD'S and all TICKETRON OUTLETS select seats may not be available for public sale
AZTEC CENTER BOX OFFICE
CONCENTS
Marc Berman *Anders*




224-8382: The Barn Band, rock and roll, Wednesday through Sunday.

Atlantic, 2596 Ingraham Street, Mission Bay, 224-2434: Roberta Linn and the Skyliners, contemporary, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary dance music, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Room, Kyle LaDuke, contemporary, Tuesday through Sunday; Jonathan Von Brana and Yesterday, Elvis

impersonator, Wednesday through Saturday; Piano Bar Bucky Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beachcomber West, 2903 Mission Boulevard, South Mission Beach, 2-3-9646: Live rock and roll, Wednesday and Saturday.

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9111: Peter Sprague Quartet, jazz, Thursday; Road Work Ahead, jazz, Friday and Saturday; Bill Kyle and Steve Meyers, jazz, Sunday; the Rob Schneiderman Trio, jazz, Monday; Joe Marullo, jazz, Tuesday; the Marguerita Page Quartet, jazz, Wednesday.

Caravaggio's, 3215 Midway Drive, Port Loma, 222-0541: Phil Becker, light classical and contemporary guitar, Friday and Saturday.

Catamaran Hotel, 999 Mission Boulevard, Mission Beach, 455-1051: Linda Patti, contemporary, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Night Vision, jazz, Thursday through Sunday.

Corsaro's Strictly Jazz, 4204 Voltaire Street, Point Loma, 224-3699: The Jitters Corsaro Jazz Ensemble featuring Susan Mosher,

vocalist, Bob Free and Billy Kyle, Tuesday through Saturday.

Dooley's, 2901 Nimrod Boulevard, Point Loma, 224-6626: The Barn Craig Quartet, contemporary, Thursday through Saturday.

Elarte's, 7555 La Jolla Village Drive, La Jolla, 454-0541: Bill Coleman Quartet, jazz, Thursday through Sunday; Bulch Lacy and Kevin Lettice, jazz, Tuesday and Wednesday.

Gator Gardens, Navy Amphibious Base Enlisted Club, Silver Strand, Coronado, 437-2545: Trevor, rock and roll, Thursday through Sunday; Mat Badger, rock and

roll, Wednesday.

Hakoyan, 4258 West Point Loma Boulevard, Loma Portal, 225-9599: Four Eyes, rock and roll, Tuesday through Saturday; Peiran Ho, rock and roll, Sunday and Monday.

The Headquarters Nightclub, 1617 Mission Bay Drive, Pacific Beach, 270-8822: The Routers, rock and roll, the Crowbuddies, rhythm and blues, Manual Scan, rock and roll, Friday; the Penetrators, rock and roll, the Bosses, surf rock, the Noise Boys, rock and roll, Saturday; Hubert, Raco, Sabotage, Winth Child, Laguna, Vital Signs, Inner Flight, Manifest, Diversion, the Finks, all rock and roll, Sunday

afternoon and evening.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Normals, rock and blues, Tuesday through Thursday; David Bradley, comedy and originals, Friday through Sunday; Bill Cotton, country honky tonk, Monday.

Maccher's, 2596 Midway Drive, Loma Portal, 224-2401: Freddy, rock and roll, with the Discardians dance show, Thursday; Ray Canavaro, Latin, Friday; Mexican, Latin, Saturday; Devicore, contemporary, plus guests, Sunday; the Sound Clinic Orchestra, rhythm and blues and rock, plus guests, Monday; the Blits, rock and roll, Tuesday and Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: The Third Degree, contemporary, Friday and Saturday; Ken Wilkins, piano bar, Sunday through Thursday.

Mon's Saloon, 945 Garnet Avenue, La Jolla, 452-5200: I'm tank, rock and roll, Tuesday through Sunday; Hubert, rock and roll, Monday.

Mustang Club, 3505 Sports Arena Boulevard, Loma Portal, 224-5596: Gerry Baze and A Touch of Country, country, Tuesday through Sunday; country music, Monday, call club for information.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach.

270-7522: Jim Hawley, contemporary, Wednesday through Saturday; the Critters, country and contemporary, Sunday and Monday; the Rollers, rock and roll, Tuesday.

Rodas, 8990 Via La Jolla, La Jolla, 457-5590: Ron Bolton, rock and roll, Thursday through Saturday; Towed Sneakers, rock and roll, Sunday and Monday; Moving Targets, rock and roll, Tuesday and Wednesday.

Salmon House Restaurant, 1970 Quivira Way, Mission Bay, 225-2254: Terry Scheidt, contemporary, Wednesday through Saturday.

Santitas, 4250 West Point Loma Boulevard, Loma Portal, 225-9138: Storm, Latin jazz, Friday and Saturday.

Se Case, 6738 La Jolla Boulevard, La Jolla, 454-0369: Sue Berman, contemporary and Latin, early evening Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4503: Staline-B-O-N, contemporary, Tuesday through

Santitas Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: The Fred Land Trio, music of the '60s to the '80s, Thursday through Saturday.

Santitas, 4250 West Point Loma Boulevard, Loma Portal, 225-9138: Storm, Latin jazz, Friday and Saturday.

Se Case, 6738 La Jolla Boulevard, La Jolla, 454-0369: Sue Berman, contemporary and Latin, early evening Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4503: Staline-B-O-N, contemporary, Tuesday through

Saturday; musical entertainment, Sunday and Monday, call club for information.

Wendover, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Dallas Collins, rock and roll, Tuesday through Saturday; Bratz, rock and roll, Sunday and Monday.

Wendover Plaza, 3225 Midway Drive, Loma Portal, 222-0388: Live blues/jazz music, Friday and Saturday.

San Diego North

The Abilene Lounge, Town and

San Diego North

San Diego North

San Diego North

The Poseidon
A Del Mar Tradition

Has expanded!
our dinner menu. Succulent steaks, fresh seafood and your favorite libations now served 7 nights a week.

Thurs. April 1
Forecast

Fri. & Sat., April 2 & 3
Turning Targets

Dine in an undersea grotto...
Come early and enjoy

- Fresh Catch of the Day
- Fresh Pacific Red Snapper
- Harpoon of Beef
- Hawaiian Chicken

your choice
\$5.95

All dinners include rice pilaf, a basket of fresh San Francisco Sourdough and a trip to our soup & salad bar. Sunday through Thursday 5-7 p.m. Closed Monday.

The Triton Presents Live Jazz
Bruce Cameron
with **Hollis Gentry**

Carlos Vasquez, drums Bob Morris, piano Manzo Hill, bass
Jazz Wednesday thru Saturday 9 pm-1 am

The Triton
6011 El Cajon Blvd. (at College)
Reservations for dinner 585-3240
Closed Mondays
... a truly distinctive seafood restaurant

macho's
MIDWAY & ROSECRANS 224-2401

TONIGHT! THURSDAY, APRIL 1
FRENZY

EVERY FRI. 4-8
HAPPY HOUR TIME
SHELLEND
Featuring
BOB COLE'S JAZZ

Hot bars of omelets. Regular drink prices.
Giant pitchers of Margaritas \$5.00.

Fri. April 2-5:
RAY CANAVARO
Set
NOGARO
Sun.
DEVOCAN
Plus special guests
Mon.
BOON CLINIC
Orchestra & guests

Tues. & Wed. April 6 & 7

Coming Thurs. April 8
VEGAS DANCE REVUE CALIFORNIA GOLD

FAHN & SILVA presents

THE "GREEN LIGHT"
PERFORMANCE OF
BONNIE RAITT
& Jerry Blupelle
April 2, 8:00 pm.
California Theatre
4th & C Streets
Downtown

TICKETS RESERVED \$12.50, \$10.50 AVAILABLE
AT AZTEC CENTER BOX OFFICE, SEARS, WARDS,
ALL TICKETRON OUTLETS, ASSORTED MALL
(UCSD) & STUFF COMPETITION. SELECT SEATS
MAY NOT BE AVAILABLE FOR PUBLIC SALE
FOR INFORMATION 865-9947

KPRM 106

NEIL DIAMOND
Coming very soon
Deposit now!

Padres
Opening day

Sammy Hagar 4/4
Open Sunday for concert

Black Sabbath 4/5

Diana Ross 4/10

Rickie Lee Jones 4/13

Ask 5/30

Old Globe
Fri. & Sat.

Holmes/Cooney
Las Vegas Tour, June 11

Western Airlines
discount coupons

Laguna Arts
Haven Now

Murray's
Tickets 224-3747
In Classroom Square next to Sports Arena
Hours: Monday & Tuesday 10-6, Wednesday-Saturday 10-8

Le Châlet
Entertainment by the Sea
5046 Newport Ocean Beach 222-5300

MERO
Leads the invasion this Thursday, Friday, Saturday

DANCING

HURRICANE
Why do the blues make you feel so good?
Sunday and Monday

ATOUCHABLES
Old friends return with the sound of the 60s and today.
Tuesday and Wednesday

Nine nightly! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.

MCM'S SALOON

APRIL FOOLS' DAY SPECIAL
Experience our bouncers waiting tables... dressed as waitresses!!
(Yes our waitresses will bounce!)

Now thru April 11
BANK

HUBERT
Rock 'n' Roll
Monday, April 5

PAT MARTIN'S EASTER BUNNY PARTY
April 7 - Free Admission to anyone wearing Bunny Ears
\$50.00 cash prize to best ears!

Every Monday & ...
KPRM 106
with **GARY KELLEY**
Kamiks 8:15-10:15 p.m. doubles
at singles prices. No cover charge.

GIVE AWAYS
Drink specials all night Monday-Thursday. Happy Hour: Doubles for singles prices.
Sunday-Thursday 8-9 pm (Monday 8-10 pm). Pitcher of beer \$1.75 Sunday.
Tuesday, Wednesday & Thursday 9-9 pm.

LIVE ROCK & ROLL EVERY NIGHT
332-1885 945 Garnet P.B.

Chopping Block

Thursday, Friday & Saturday Rock and Roll 8:30 to 1:30

MAYHEM

"Hottest rock and roll band since Bratz" Dick Jones

Sunday Rock and Roll 8:30 to 1:30
THE JOHNSON BROS. TRIO
formerly with the Righteous Brothers

Monday, Tuesday & Wednesday All '90s Rock Show 8:30 to 1:30
with **THE USUAL SUSPECTS**
Martin's Entertainment U.N.L.T.D. presents
Every Tuesday-8:15 to 10:15

In the Main Lounge — LADIES ONLY!
MALE PERFORMERS
featuring **MACHO MAN** Door Prize

LEHR'S GREENHOUSE
Thursday, April 1 Lehr's Cabaret Presents
THE HEROES

ROCKIN' WEEKEND NO. 1
Friday & Saturday, April 2 & 3
SIERS BROS. and **THE HEROES**

Monday, April 5 Lehr's Monday Night Country Showcase
Robert Silvert Entertainment Group presents
Lanny Prewitt and Cinnamon Ridge
Lone Star Specials All Night!

Tuesday, April 6-Saturday, April 10
Lehr's Garden Theatre Presents:
MORT SAHL

Tuesday, April 6-Saturday, April 10 Lehr's Cabaret Presents:
THE HEROES

Monday, April 12 Lehr's Monday Night Country Showcase
Robert Silvert Entertainment Group presents
Country Casanova
Lone Star Specials All Night!

Tuesday, April 13-Thursday, April 15
Lehr's Cabaret Presents:
RON BOLTON

ROCKIN' WEEKEND NO. 2
Friday & Saturday, April 16 & 17
RON BOLTON and **THE TIT**

Monday, April 18 Lehr's Monday Night Country Showcase
Robert Silvert Entertainment Group presents
Carl Simmons and Southern Comfort
Lone Star Specials All Night!

Tuesday, April 20-Thursday, April 22 Lehr's Cabaret Presents:
RON BOLTON

ROCKIN' WEEKEND NO. 3
Friday & Saturday, April 23 & 24
RON BOLTON and **THE TIT**

Monday, April 26 Lehr's Monday Night Country Showcase
Robert Silvert Entertainment Group presents
E. Lane Wood
Lone Star Specials All Night!

Tuesday, April 27-Thursday, April 29
Lehr's Cabaret Presents:
RON BOLTON

ROCKIN' FRIDAY NO. 4
Friday, April 30
RON BOLTON and **Dallas Collins**

TUESDAYS: No cover charge! Well-dressed for the price of singles.
WEDNESDAYS: Well-dressed for the price of singles.
THURSDAYS: Thursday is a fun night. Karaoke \$1.00.

Country Hotel, 500 Hotel Circle North, 241-7111. Rich Can and Sundown country. Tuesday through Saturday.

Al-Salam Restaurant, 7947 Balboa Avenue, Kearny Mesa, 279-1520. The Middle Eastern Musicians. Middle Eastern music and belly dancing.

BUCK'S TICKET SERVICE
CHOICE SEATS ON SALE NOW FOR
"FIDDLER ON THE ROOF"
UP FRONT ORCHESTRA SEATS - NOW THRU APR. 11
LIMITED SUPPLY FROM \$12.50
THIS SUN. APR. 14

SAMMY HAGAR & QUARTERFLASH
FROM 5:15 P.M. OUTLAWS 7 P.M., APRIL 9

BLACK SABBATH
SAT. APRIL 10
EXCELLENT SEATS IN FLOOR & LOWER LEVELS

DIANA ROSS
FROM 5:15 P.M. SUN. APRIL 11

RICKIE LEE JONES
FROM 5:15 P.M. MAY 8

JOAN JETT - LOVERBOY
SHEENA EASTON APR. 30 * COONEY/HOLMES JUNE 11

IF YOU DON'T SEE IT LISTED, CALL & ASK
RESERVE NOW FOR TENTATIVE SHOWS: CLASH (JUNE 12)
GENESIS - NEIL DIAMOND - VAN HALEN - BOB SEGER
SCORPIONS - WHO - AND MORE!

WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US! A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU GOOD SEATS. PHONE ORDERS ACCEPTED.
273-4567 CALL US!

THE WHITING TONE
7888 Othello St. 277-9869

Thursday-Saturday, April 1-3 Musical madness
CIRCUS

Thursday Night-Pool's Delight
All Karaoke 50¢
So come in and make a fool of yourself!

Sunday, April 4 White Hot Recording Artists
MELTING POT

This could be the biggest going away party the Pot has ever seen, or it could be just another Sunday night. Only time will tell. Good luck.

Tuesday & Wednesday, April 6 & 7
hot shot
An incredible new rock show that will blow you away!

WAX
An incredible new rock show that will blow you away!

dancing. Tuesday through Saturday.

Bachanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Kelly, Leslie and John Ford Coley. Contemporary. Thursday. Tweed Snakers, rock and roll. Friday and Saturday. The Middle Eastern Musicians. Middle Eastern music and belly dancing. Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3106. Carmen and Carmen. Contemporary. Tuesday through Saturday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862. Quick, top 40. Tuesday through Saturday.

Harvey Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly. Irish music. Wednesday through Saturday. Jim and Theresa Hinton. Irish music. Sunday.

Bushy's, 9506 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Critters. Contemporary. Thursday through Saturday.

Cummins, 7094 Miramar Road, Mira Mesa, 578-1236. Moving Targets, rock and roll. Thursday. Portland Makai, contemporary. Friday and Saturday. Romance, rock and roll. Tuesday and Wednesday. Club L.D., recorded new-rock music. Sunday.

Edwin's Continental Casino, 9650 Miramar Road, Mira Mesa, 271-7020. Minette. Continental ballads. Friday and Saturday.

Phanigan's, 5373 Mission Center Road, Mission Valley, 298-9635. The Merry Douglas Band, rock and roll. Tuesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 293-7313. Gary Music Co. featuring Gary Stokes, jazz. Tuesday through Saturday. Peter Sprague, jazz. Tuesday through Friday. nappy hours.

Hugh Baker, 824 Camino de la Reina, Mission Valley West, 298-2010. Artists in Motion: Leslie, with Gishah and Hashim. Middle Eastern music and belly dancing. Tuesday through Saturday.

Bellamy Inn/Mission Valley, Cici's, 506 Hotel Circle South, Mission Valley, 291-5720. Elements, contemporary. Tuesday through Saturday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 293-8074. Cher, guitar variety. Friday and Saturday.

Two Magicians, 1462 N. Hwy. 161, Encinitas, 439-6280. Friday, April 2 Contemporary Celtic music.

CASWELL CARNAHAN
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SUNDAY, APRIL 3
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TWO MAGICIANS
Friday, April 2
Contemporary Celtic music
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Journey, 5375 Kearny Villa Road, Kearny Mesa, 279-2040. Live rock and roll. Saturday. Call club for information.

La Hacienda Cantina, 578 Hotel Circle South, Mission Valley, 298-8081. Live entertainment. Tuesday through Saturday. Call club for information.

Lehr's Greenhouse, 2628 Camino del Rio South, Mission Valley, 299-2828. Heroes, rock and roll. Tuesday through Saturday, with the Stern Brothers. Beatles music and 60s rock. Friday and Saturday.

The Leading Zone, 7888 Othello Street, Kearny Mesa, 277-9869.

Circus, rock and roll. Thursday through Saturday. Nothing For Reggie, Sunday. Hot Shot, rock and roll. Tuesday and Wednesday.

London Open House, 5404 Balboa Avenue, Clairemont, 279-2290. The Rabburn band, singer/producer rock and roll. Tuesday through Saturday. Montezuma's Revenge, country and comedy. Monday.

Mesa's, 10475 San Diego Mission Road, Mission Valley, 563-0660. BBC, top 40. Tuesday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1038. The Mix, rock and

roll, Tuesday through Saturday. Native Son, contemporary. Sunday. Shuffie, rock and roll. Monday.

The Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 293-7313. Larry Keys, contemporary. Tuesday through Saturday.

The Playhouse Club, 425 Camino del Rio South, Mission Valley, 296-8588. Cabaret Room: John Gary, variety. Thursday through Saturday; the Good Time Polles, 50s revue. Tuesday and Wednesday. Piano Playmate Bar: Jon Sanskwal, contemporary piano. Tuesday through Saturday. Gary Harramore,

DEAD OR ALIVE
presents
Circle Jerks
FUNERAL
5-0-5-1
DISTRICT TRADITION
FRIDAY, APRIL 2, 8 p.m.
ADAMS AVENUE THEATRE
3325 Adams Avenue Information 224-6457 Coming to North Park Lions Club
Tickets at door \$5.00 April 16: Medics, Executives April 30: 45 Grave

"IT'S ONLY ROCK 'N' ROLL AND WE LIKE IT"
April
2 X-OFFENDERS
JONNY KAT
NOISE BOYS
6 KAOS
SINNER
HIGH STREET
9 FLEXIES
THE NEAT
HIGH STREET
3 SABOTAGE
SINNER
CYPRES
DIVERSION
6 X-OFFENDERS
THE NEAT
10 SABOTAGE
UNDERGROUND
VOYAGER
GIANT STONE CRAB

COMING APRIL 24: PENETRATORS, X-OFFENDERS, CRANDADIDS
THE JOURNEY
5375 KEARNY VILLA ROAD
(CLAIREMONT MESA OFFRAMP)
OUR CONCERT LINE 279-2040

RODEO
457-5590
Thursday, April 1 through Saturday, April 3
RON BOLTON
Sunday, April 4
Tweed Sneakers
Monday, April 5
Marc Berman and 91X FM presents
Huey Lewis & the News
Two shows: 7:30 & 10:30
Tickets (\$8.50) available at all Ticketron outlets & Rodeo box office
Also appearing:
Tweed Sneakers
Tuesday, April 6 through Saturday, April 10
Moving Targets
The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. Open for lunch and happy hour.
For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required. Dress Code.

Now, you can dance to
the fabulous Spud Brothers
Tuesday through Saturday 9 p.m. - 1 a.m.
Barker and Orr
Sunday and Monday 9 p.m. - 1 a.m.
DOC MASTERS
at the Shelter Island Marina Inn.
Phone 223-2572

TICKET AGENCY Inc.
CONCERTS-THEATRE-SPORTS
BEST SEATS & LOWEST PRICES
ON SALE NOW

SAMMY HAGAR W/QUARTERFLASH
BLACK SABBATH W/OUTLAWS
DIANA ROSS
RICKIE LEE JONES
SHEENA EASTON
ASIA (EX YES & ELP.)

APRIL 9
APRIL 10
APRIL 12
APRIL 30
MAY 30

A small refundable deposit guarantees choice seats to see:

AL JARREAU & WHO
JACKSON BROWNE JOURNEY QUEEN COMMODORES
BOB DYLAN BOB SEGER DAVID BOWIE NEIL DIAMOND
U2 D. ELTON JOHN BILLY JOEL LINDA RONSTADT
KENNY LOGGINS VAN HALEN GEORGE BENSON
KNOL & THE GANG HERBIE HANCOCK

Phone Orders
Call now or stop by soon
223-2355
11-6 Mon.-Sat.
3233 Midway Dr. (in the Sports Arena area)
24-hour phone information

The Fireside
Thurs., April 1-Sat., April 3
April Fool's Day Party

Death Row
Tues., April 6 ONE NIGHT ONLY!

Prison Boy
Wed., April 7-Sat., April 10

Thumper
Tuesday \$1.00 Margarita Night
Wednesday Ladies' Night \$1.00 well drinks
Thursday \$5.00 Kamikaze Night

Ctr. City Pkwy. at Washington, Escondido 745-1931

SAN DIEGO TICKET EXCHANGE

SAMMY HAGAR / QUARTERFLASH 1ST 28 ROWS & LOWER LEVEL \$15-25 SUN. APR. 4

BLACK SABBATH / OUTLAWS APRIL 9
DIANA ROSS SATURDAY, APRIL 10
SHEENA EASTON 1ST 4 ROWS - CENTER APR. 30
ASIA W/ CARL PALMER & STEVE HOWE MAY 30

RESERVE NOW FOR TENTATIVE FUTURE EVENTS!
ELTON JOHN * BOZ SCAGGS * DIAMOND * BILLY SQUER * QUEEN * RAINBOW * THE WHO * GENESIS * SCORPIONS * SUPERTRAMP & MORE

1504 FERN STREET
CORNER OF FERN & BECH
ALL MAJOR CREDIT CARDS
ACCEPTED

TICKET INFORMATION
298-8570
CHARGE LINE
239-7711

originals and folk. Saturday: Gary Leffman and Robert Wade bluesgrass and folk. Sunday: Old Time Hot Night with Lou and Virginia Curtis. Monday: Richard Freeman, bluesgrass, folk, and originals. Early evening Tuesday: Mama Gail Celtic Irish Band, traditional Irish music. Tuesday: Les Tray Shells, folk and originals. Early evening Wednesday: David Kendall, English folk songs. Wednesday:

Eric's Rib Place, 4263 Taylor Street, Old Town, 299-0060: Mardi Miligan, standard and contemporary guitar music. Tuesday through Saturday.

Fal City/China Camp, 2137 Pacific Highway, downtown, 232-0686: The Indie Carter Quartet, jazz. Friday and Saturday.

Harpoon Henry's, 7775 Shelter Island Drive, Shelter Island, 224-8242: Jay Star, contemporary. Friday and Saturday.

Holiday Inn/Embroiders, Portlough Lounge, 1355 North Harbor Drive, downtown, 232-3831: Bagat, top 40, Tuesday through Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577: Bruce McKethen, contemporary. Thursday through Saturday, with John Salas, Friday and Saturday; the Rick Bezdoo Duo, contemporary dance music. Tuesday and Wednesday.

International Island, 4034 30th Street, North Park, 284-9603: Escambray de Cuba, Latin jazz. Hector Valle, salsa. Friday.

Jaha's Tavern, 4246 University Avenue, (corner of Van Dyke Street), East San Diego, 288-5834: Phoenix, country, Friday and Saturday.

Jelly Dog, 807 West Harbor Drive, Seaport Village, 233-4300: Plash, rock and roll, Wednesday through Saturday.

King Pool, 2949 Fifth Avenue, Hillcrest, 298-7332: Llama, classical guitar, early evening Tuesday and Wednesday; Jaha Aquino, classical guitar, early evening Thursday and Friday.

Mandala Wind, 308 University Avenue, Hillcrest, 297-3017: Rosie and the Be-Boopin' Scammers, rock, blues, and rockabilly. Tuesday; the Hurricane (formerly Professor Oak and the Hurricane), blues. Wednesday and Thursday; King Biscuit Blues, blues and rhythm and blues. Friday and Saturday.

My Black Elder's, 6205 El Cajon Boulevard, East San Diego, 287-7332: The Snowmen, rock and roll. Thursday through Sunday; rock and comedy party. Sunday morning: Hot Shot, rock and roll. Monday; rock and roll. Tuesday, call club for information; the Sims Brothers, Beatles music and 60s rock. Wednesday.

The Press Room Saloon, 956 Second Avenue, downtown, 239-4225: Eddie Gold, variety—pop to light classical. Tuesday through Saturday.

Presque Vegetarian Restaurant, 4461 University Avenue, East San Diego, 283-7445: Lori Bell and Shoy Meyers, jazz. Thursday, Saturday, and alternate Sunday; the Orion Guitar Duo, classical guitar. Wednesday, Friday, and alternate Sunday.

Rephat's, Travelodge Tower, 1950 Harbor Island Drive, Harbor Island, 291-6700: Larry and John, contemporary. Tuesday through Saturday.

Red Cat Inn, 5933 University Avenue, East San Diego, 583-6576: Hit in Run, rock and roll. Tuesday through Saturday; Third Degree, contemporary. Sunday and Monday.

Shoreline Harbor Island, 1390 Harbor Island Drive, Harbor Island, 291-2900: Sundowner Lounge, Live entertainment. Tuesday through

Hill House RESTAURANT & BAR

Bob Long Trio
Contemporary
Wednesday-Saturday
9-1

Kirk Bates
Sunday-Tuesday

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2730 Via de la Valle - Del Mar - 755-6614 In The Flower Hill Mall

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NEIL DIAMOND * BOZ SCAGGS * GENESIS * THE CLASH * KENNY LOGGINS * POLICE * THE WHO * QUEEN * VAN HALEN * ELTON JOHN * SANTANA * WAYLON JENNINGS * JIMMY BUFFETT and more

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RESTAURANT NIGHT CLUB
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April 1, 2 & 3 with

Free hors d'oeuvres, drink special, roses for the ladies. No cover charge.

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GARY LEE & THE MIXX

Sunday, April 4
CRASH KALIBER

Monday, April 5
CAROUSE

Coming April 6-10
AUTOMATIC
3 former members of Dallas Collins and 1 former member of Illusion
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Country Western Music
The Shane Gang
Friday & Saturday, 9 p.m.-1:30 a.m.

Country Jam Session
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Billy Ray King at the Piano
Monday & Wednesday 7 pm-1 am
Wed T-Shirt Contest with cash prizes on Wednesday

Comedy Night with Tony Stone
Professional comedians—Open mike comedy contest with cash prize.
Tuesday 9 p.m.-7 No cover

Sat's Famous Pizza by the slice or small & large.
Free delivery 583-5700

Saturday, club call for information; Butterfield's: The Two West Home, variety—Beatles to Bach. Tuesday through Saturday.

Sheridan Inn Airport, Sandpaper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400: Gil and Marti, country. Monday through Saturday; jazz jam session with Jeanne and Jerry Chatham, Sunday.

Shiki Kabob House, 6360 El Cajon Boulevard, East San Diego, 583-7072: The Jemal Ensemble, Middle Eastern music and belly dancing. Friday and Saturday.

Schulda's, 425 West B Street, downtown, 232-7588: Harvey and Shad Street Jive, 30s and 40s swing. Wednesday through Saturday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary. Wednesday through Saturday.

Trish, 6011 El Cajon Boulevard, East San Diego, 583-3249: The Bruce Cameron and Hollis Century Ensemble, jazz. Wednesday through Saturday.

Triglas Harms, 6170 University Avenue, East San Diego, 582-1070: The Ritz featuring Gary Lee, rock and roll. Thursday through Saturday; the Automotives, contemporary and rock. Tuesday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 285-9626: Hardlines Bluesgrass Band, bluesgrass. Thursday; Ina Cole's Jambou Disband Band, Disband, Saturday.

Wing Cafe, 2753 B Street, Golden Hill, 239-5906: Mother Earth and the Space Patrol, jazz, blues, and funk. Saturday; Joan Capra and Karen Schumacher, classical violin. Sunday brunch.

The Wizard's Den, 4405 Euclid Avenue, East San Diego, 583-0648: Live rock and roll. Friday.

Zulu Club, 560 Fifth Avenue, downtown, 239-4222: Country Dick and the Singalobes, country rock, the Paladins, rockabilly. Thursday; Clear Spot, rock and roll, the NoNames, rock and roll. Friday; Clear Spot, rock and roll. Saturday.

East County
Antonia's, 700 North Johnson, El Cajon, 442-9527: Lonnie Hutson and Dusty Best, contemporary. Friday and Saturday.

Buster's, 3025 Fletcher Parkway, El Cajon, 442-9275: Charlie Hervert, variety. Tuesday through Saturday.

Big Oak Ranch, 1723 Harrison Canyon Road, Dehesa, 445-3047: Dehesa, country. Sunday afternoon.

Black Angus, 1600 Grossmont Avenue, El Cajon, 445-5655: Summerwine, top 40. Tuesday through Saturday.

Blarney Stone II, 7059 El Cajon Boulevard, La Mesa, 683-2263: Sean McVicker, Irish music. Wednesday through Saturday, with Tom McMaster. Friday and Saturday; Brian Connolly, Irish music. Sunday.

Boon Hill's, 9225 Mission Gorge Road, Sanitar, 444-9983: California Country Band, country. Thursday through Saturday.

The Calypso, 975 Greenfield Avenue, El Cajon, 445-9526: Ron Morris, country. Thursday through Saturday.

Catman's, 10757 Woodside Avenue, Sanitar, 449-6700: Rock and roll, seven nights. Call club for information.

Circle D Corral, 5500 Grossmont Center Drive, Grossmont Center, La Mesa, 462-1579: Kenny Murda and Silvercup, country. Tuesday through Saturday; Hot Fever, country. Sunday and Monday.

MOVIES
The Debut of

John Lusitana; guitar, lead vocals (Bratz)
Jeff Morgan; bass, lead vocals (Dallas Collins)
Keth Loveland; keyboards, vocals (Bratz)
Kelly Jocy; drums (Dink Debonaire)

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TIO LEO'S Mexican Restaurant & Bar
Now two locations to enjoy San Diego's finest contemporary guitar & vocal artists.

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Monday **Surprise Duo** 8:00 p.m.
Tuesday **Bill Frye** 8:00 p.m.
Wednesday & Thursday **Peggy Spye** 7:30 p.m.
Friday & Saturday **Melissa McCracken** 8:00 p.m.

MIRA MESA
Wednesday & Thursday **Melissa McCracken** 8:00 p.m.
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Home of the James Gang
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CURRENT MOVIES

A Little Sex — In this comedy, a young man (John Cusack) is hired by a woman (Anita Barone) to seduce her. The film is a comedy about sex and relationships. (R)

Lord of the Rings — This epic fantasy film follows the adventures of a young hobbit (Elijah Wood) who leads a group of unlikely heroes to defeat a powerful evil force. (PG-13)

Man of Iron — From Poland, this film tells the story of a man who becomes a hero during a war. (R)

Melvin and Howard — This comedy stars Mel Brooks and Howard Stern. It's a story about a man who becomes a famous radio personality. (R)

On Golden Pond — This film stars Robert Redford and Jane Fonda. It's a story about a man who returns home to his family. (PG)

The Octagon — This film stars John Travolta and Anthony Quinn. It's a story about a man who becomes a hero during a war. (R)

Review of the Lost Art — This film stars Robert Redford and Jane Fonda. It's a story about a man who returns home to his family. (PG)

Rich and Famous — This film stars Robert Redford and Jane Fonda. It's a story about a man who returns home to his family. (PG)

Quest for Fire — This film stars Robert Redford and Jane Fonda. It's a story about a man who returns home to his family. (PG)

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ALL SEATS \$1.00

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Juliet the Spirit

CLASH OF THE TITANS

223-3141

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BEST FOREIGN FILM

"It's hard to think of another film that has the special excitement of 'Man of Iron'. It is mastery in execution and rousing in its inspirational force."

Jack Kroll, Newsweek

Andrzej Wajda's

MAN OF IRON

PG-13

COVE

THEATRE • 7730 GRAND

514 5434

Show Times:

Evening: 8:30, 9:00

Sunday: 3:45, 6:30, 9:00

ENGROSSING AND TENDER...

—Judith Crist

Summer 1976... "Cousin, Cousine"

Summer 1979... "Peppermint Soda"

NOW...

Heart to Heart

A film by

Pascal Thomas

With: Daniel Caccadi, Laurence Leguina, Anne Castry

Produced by Adina Productions • A New Yorker Films Release: 1981

Evenings: 7:00, 9:00

Matinees: 2:40, 4:50

Matinees daily from 4/3 thru 4/11

THE FINE ARTS

1818 Garnet Ave. 274-4000

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CURRENT MOVIES

S.O.B. — Blake Edwards' splenetic

attack on his own home and place of business. Hollywood: But the Holly-wooders of this mind is a good dozen years off target. The characters, true to the satiric intent, are all rather interestingly unpleasant (if all also rather: generalized and overworked); with Robert Preston having more than his fair share of good lines as a dissembler. But the movie-watching movie is like the rest of the '60s: a thirty-million-dollar, cotton-candy musical called NIGHT WIND, with the song "Polly Wolly Doodle" as its centerpiece production number. When this extravaganza bombs unexpect-ingly (?) at the box-office, the disast-

to shoot and splice in some new material, giving the audience what they want: namely, sex, sex, sex, and particularly an intimate look at the 'boobies' of his Julie Andrews-like star and wife (played by Julie Andrews, who is in real life Edwards' wife). Nothing in all of this is quite as unbecomable — in the moralist's sense — as the "boobies" Edwards himself. Both of which give the viewer more to ponder in *Julie Andrews*: psychic than just her newfound immortality. With William Holden, Robert Webber, Richard Mulligan, Robert Vaughn, and Larry Hagman, 1981.

10½ (by Ray Dove in from 4/2)

Song Cycle of Hero — Comedy starring Richard Pryor as a Vietnam War vet, with Margot Kidder and Ronny Cox, directed by Michael Pressman. (Aero Drive In, Camino Cinema 4, Center 3 Cinema 1; La Jolla Village Plaza 6mm, Rancho Bernardo 5, South Bay Drive In, Sports Arena 6, UA Cinema 3; in 2)

Spain of the Beehive — A minor masterpiece from Spain, which country has not yielded many major films. On one level, it's a comedy about the psychology of repression that follows a woman on an impressively little girl's journey of the original 1931 *FRANKENSTEIN*. On another level, it

has to do with the wider-scale psychological devastation that followed from Franco's ascent to power (Franco-stern?). The latter subject is not dealt with so openly that the movie might have been banned outright by the Spanish censor; but the former subject is absorbing enough on its own. Ana Torrent as the traumatized child — an ingrained rainy-day sadness on her face, moist shining eyes, and a hook-lipped, turtle-like mouth that suggests an upside-down pout — is a wonderfully and disturbingly unforgettable character even as a screen. But her role is only a half. Her screen sister, Leashy Telonja, is her perfect and necessary complement.

Scene, a comedy-relief episode in which a sulky ballerina boozes it up with two rednecks and then goes onstage behaving like Barbra Streisand. With Shirley MacLaine, Anne Bancroft, Tom Skerritt, Leslie Browne, and Mikhail Baryshnikov; written by Arthur Laurents; directed by Herbert Ross. 1977. ** (Ken. 4/7)

rummaging through the streets of Hollywood at night, and it firm up its sense of veracity with a gritty, grainy, abrasive image (John Alcott, who worked for Kubrick on *CLOCKWORK ORANGE*, *BARRELY ENOUGH*, and *THE SHINING*, was the cinematographer). The plot, tidily compacted into one busy night, develops into a tripe-pathed manhunt (and womanhunt) in which a sadistic pimp named Ramon, all duded up in Burrito Brothers leather, searches for a streetwalker who double-crossed him while the police search for both of them. The path taken by the prostitute regreta-

by take the same bad turn as Duflief's *RELLE DE JOUR*, a series of comic vignettes in which the working girl is continually experiencing something new and different and freaky. I tell you, nobody wants straight sex and violence and crime stories, a blatant copy of the terrifying one in *DARKER THAN AMBER*, a heavy-breathing beast with too much pent-up energy and too little patience. But the movie invariably bounces back in its action scenes, and the inevitable intersection of the paths of all the hunters and hunted plays off in a thrillingly extended climax. Sherman, like

Victor/Victoria — Musical comedy set in Paris of the 1930s; with Julie Andrews, James Garner, and Robert Preston, written and directed by Blake Edwards. (Fashion Valley, Oceanside 8, Parkway 3, Plaza Bonita, Ranchito Bernardino 6, Sports Arena 6, University

Zardoz — A classically styled heroic myth, set in a remote, thoroughly imagined future society, where there still exists a class division, of a sort and a hairy nature, while Sean Connery fights to restore death to the painless privileged class, cursed with immortality. Frugally made, but not obviously stretched too thin, cleverly conceived and executed, but not quite mind-boggling. Written, directed by John Boorman. 1974.
**** (Sports Arena 6, 4/2 and midnight)

CURRENT MOVIES

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Science has finally come up with the convenient way for men and women to condition their bodies more efficiently than jogging, calisthenics or other time consuming forms of exercise. Our effortless technique creates one week of exercise into a one hour visit—and you don't even have to exercise. You get up feeling refreshed, invigorated, and with the sensation of a wonderful deep massage. *Tone'n Trim* creates a startling effective scientific program for physical fitness and weight loss that includes diet counseling. We are able to furnish you with research, actual calorie deposits and actually take inches off hips, thighs and waistlines. Give us a little bit of your time and we'll change you up and send you home. You'll feel better about yourself and the whole world. Phone for an appointment or more details.

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**WANTED:
SINGLE MEN & WOMEN
IN SAN DIEGO
TO BE LISTED IN**

**THE
LITTLE
BLACK
BOOK**



**San Diego's
best movie channel
Isn't on the cable.**

It's on the air.
Home Cinema is San Diego's
only one-of-a-kind subscription TV. So
you don't need to pay for cable to
see movies like "Babe", "The Jazz
Singer", "Ordinary People", "White
to Black", "Urban Cowboy", "White
Horse", "The Postman Always Rings
Twice".

With Home Cinema, you see 50
to 60 movies for \$18.95/month.
HMO has just 40-45 films and costs
\$21.45/month including cable.

Home Cinema also has lots
right adult entertainment you won't
find on any other channel.
But why just read about it.
when you could be watching Home
Cinema right now. Call 800-258-
5108 for special introductory savings
on installations only \$39.95
(regularly \$49.95).

256-5108

San Diego
Home

Address: 4140 Oakmont Mesa (274-0801)
 Theater 1: Noble Road, Room 62
 Theater 2: Silent Flaps, Room 62
 Jolla Village, Thousand, 8579 Villa La Jolla Drive,
 1000-7001
 Theater 1: I Ought to Be in Pictures
 Theater 2: Allowing
 Theater 3: Stone Road of Hano, Room 4-2
 Theater 4: Paddy's

EL CAJON-4-A MEDIA

Drive-In, 8000 Broadway, Larnett Grove
488-5309

A Little Sex and Endless Licks, from 4/2

Drive-In, 3rd and Broadway, El Cajon
444-8800

Some Kind of Hero and The Border, from 4/2

1. Main Way (796-2040)
 all theater for program information
 2. 509 East Grand Ave., Escanaba (743-9092)
 parish movie
 3. John Chisena, 4, 2253 El Camino Real, Oceanside
 (33-6146)
 theater 1: Call Beach: for program information
 theater 2: Same Kind of Heat, from 4/2
 theater 3: Silent Heat, from 4/2

Box 400 N. Hill, Concordville (726-2666)
 Interlaken II and Dogs of War, born 4/2
 Box 217 N. Hill, Concordville (726-2155)
 Little White II and Black Red Angels, born 4/2
 Maryland Twin Classics, 1529-22 East Valley
 Highway, Extonville (743-1222)
 Reader 1: Christie of Fern
 Reader 2: Personal Sheet and Missing

they both did right by themselves. *Isis* is a wholesome, middlebrow movie, laced with numerous snatches of excellent dancing to give it the airy air of a television "special." The reverence shown for the art of dance unhappily doesn't carry over to the art of movies, however. The filming

**A GUIDE TO
SOUTHERN CALIFORNIA'S
MOST ELIGIBLE MEN & WOMEN**
This book will be sold in stores throughout
Southern California. Don't be left out.
Call *Southern California Singles Directory* at



Bring this ad for

FREE NEW DESSERTS

with every two dinners purchased. Coupon good Monday-Thursday only.

Tiffany's

San Diego's newest concept in dining in Old Town's historic Heritage Park.

Dinner daily 5-9:30 p.m. Lunches Mon.-Sat. 11:30-2:30. Sunday Brunch 10:30-2:30. Cocktails 11:30-10:30 p.m. Banquets.

2470 Heritage Park Road
Juan & Harney Streets
291-PARK

Free

Get Rolled at the Spice Rack Restaurant!

Present this coupon with your meal at the unique Spice Rack Restaurant in Pacific Beach and you'll get rolled free. Take home half a dozen of the tastiest cinnamon rolls or muffins you've ever met. This offer is good on Sunday, Thursdays, 5 p.m. to 10 p.m. One per couple please.

Spice Rack
A GARDEN RESTAURANT
Mission Blvd., Near Grand, Pacific Beach

Good thru 4/20/82

LENTEN SPECIAL:

TWO SHRIMP DINNERS or TWO FISH & CHIP 4 PIECE DINNERS

only **\$3.99** per couple

Good Saturday through Sunday after 4 p.m., and all day Sunday.

ALL-YOU-CAN-EAT FISH & CHIPS \$3.99

Sundays 11-4

West meets East at **THE REAL MAINE THING** 4403 Conroy St. (Kearny Mesa) San Diego, CA 92111 565-6555

Sorry no take-outs, one coupon per family, per visit. Expires April 26, 1982.

Little Italy Restaurant

4387 University Ave. (at Fairmount)
281-2988, 281-4949

"If you are searching for a truly hefty snack or meal, one that's gargantuan in size but which nourishes the "peasant" in you, try our Calzone at Little Italy restaurant. It consists of pizza dough shaped into an elliptical roll and stuffed with meats, mozzarella, and parmesan cheese, and then baked... it's served piping hot, there's a herculean amount of it, and it's inexpensive and tasty."

—Eleanor Widmer
The Reader 5/14/81

Calzone/Salad plus wine

All for \$3.50 per person

With eat only through 4/14/82.

Available vegetarian style also

The Frugal Gourmet's Feast

* Fresh Strawberries & Cream
* Mock Turtle Soup
* Chilled Crisp Salad
* 1/2 lb Sirloin Steak
* Chicken Wellington
* Half-Loaf Lancashire
* Yorkshire Steaks & Mushrooms
* Fresh Vegetables or Creamed Spinach
* Baked Potato, London Spuds or Rice
* Cheddar Cheese
* Chocofruit Mousse

\$14.95 FOR 2

Feast Daily 5-7:30 p.m. Only
Coke, coffee, K.O. \$2.00

At Kings Grille

1333 Hotel Circle South
257-2234. Reservations: 257-2234. 2nd & Park
A UNIQUE DINING EXPERIENCE

Shish Kabob House

Unconventional Dining Done Right

Authentic, flame broiling Mediterranean dishes. Fine beef and chicken kabob specialties and delicious homemade desserts.

Enhance Your Dining Experience

Lunch & Dinner
Break & Wine
Belly Dancing
Friday & Saturday

COUPON \$2 OFF

With any meal over \$5
Use one coupon per person
Some items extra charge, with this \$2

Open 7 Days A Week
Come In Today

Shish Kabob House
6380 El Cajon Blvd.
583-7072

Harbor Island's

newest and friendliest dining experience

Fresh Seafood Choice Beef
Champagne Brunch from \$5.95

DAILY 11-3-5-11
GROG 11am-2am

HAPPY HOURS 4pm-10pm Mon-Fri

—ANOTHER LOUSY HARBOUR VIEW—
880 Harbor Island Drive 297-1673

2470 Heritage Park Road, Juan & Harney Streets, 291-PARK

San Diego's newest concept in dining in Old Town's historic Heritage Park.

Dinner daily 5-9:30 p.m. Lunches Mon.-Sat. 11:30-2:30. Sunday Brunch 10:30-2:30. Cocktails 11:30-10:30 p.m. Banquets.

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2470 Heritage Park Road
Juan & Harney Streets
291-PARK

creative, sensitive, exci-
sionist. Working bench

...ive EQ, original owner.
...ansaurus 250 ampeters.
...64-6774.

DIRECT seeks bass and
musicians check this out.

Atlas hardware: 1550
rs. Like new, 1250

RECE: Audio Technica
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SLICES
ALAD

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my 16"
PIZZA
from \$6.50)

st sign of spring.
We now have
strawberries!

continuously
9, Sat & Sun, noon-9
George Road 280-7087
District Laund. Bldg.
22-7404



London
Peru



from 2 to 4 dollars until 8 p.m.
and prepared on crostones.

CHILE, SURPRISE!! —
We have Chilean wines, cars and that
Chile con Carne
in pots. Try our English version on
17 of April. Served with French bread
and in 8 oz. glass of wine at \$4.50,
20 p.m., \$16.10 p.m. 1. Course
includes happy hour (6-8 p.m.) —
we have the largest selection of
top wines in San Diego



are 1402 Second Avenue at Ash Street
on 11 a.m. - 3 p.m. Tuesday - Friday.

Mandarin Plaza
Mandarin, Sze Chuan, Cantonese Cuisine
Chinese Buffet
All You Can Eat
Served Saturday & Sunday
Champaigne
3760 Sports Arena Blvd. Sports Center
Open daily

2 (each)

Wahl • Lasagna

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665-9996

take-out orders

lunch \$7.95
(plate extra)

dinners \$14.95

: Rice, beans,
salad, Margarita

3-6, join us for cocktails
on 4/8/82, good with ad only)



Cantina
a Place 488-0993
Monday-Thursday 12-10,
Friday, Sunday 12-12

A black and white line drawing of a man wearing a large sombrero with a band, a poncho, and a bow tie. He is holding a cigar in his right hand and has a mustache.

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<p>"A TASTE OF BHAGWAN"</p>  <p>Saturday, April 3: 10 am-8 pm OPEN HOUSE at Prem Taru Meditations, Videos, Books, Tapes, Refreshments Donations Accepted</p> <p>GO DEEPER Sunday, April 4: 9-4 Special Group Energy Workshop 9:30 am - 6:30 pm At SUBUD Kensington Center, 3521 Adams</p> <p>PREM TARU RAJNESH MEDITATION CENTER 3606 FRONT STREET, SAN DIEGO 921-3690</p>	<p>XEROX 2 1/2 C</p> <p>(On the 9500 Copier)</p> <p>Offer good with this ad through April 9. Minimum 100 copies.</p> <p>Let us treat you with our eye-catching styles your business cards, letterheads, brochures, resumes, invitations and flyers.</p> <p>COPI PRESS</p> <p>2710 Garnet (1 block west of I-5) Mon. - Fri. 8-6, Sat. 9-2 272-6666</p>	<p>Videotape Your Wedding Day</p>  <p>We bring our composition and quality is the finest available. Video poetry, Compare and see for yourself. Free in-home demonstrations.</p> <p>292-0343</p>
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SPRING CLEAN-UP SALE

OSAWA LENSES

Oswa is changing their packaging so
we're reducing prices on current inventory.

28mm f2.8	\$69.95
35-70mm f3.5	\$124.95
28-80mm f3.5CF	\$189.95
80-200mm f4.5CF	\$124.95


Books - Cases - Lighting - Acc. Wall Items
Electronic Flash - Filter

10% OFF

Photo Imports

THE PHOTOGRAPHIC SPECIALISTS
4861 Conroy Street, San Diego 565-9995
Monday-Friday 9-6, Saturday 9-5, Sunday 11-4

WE NEED A FEW GOOD ARMS!



Have you ever had:

- Hepatitis?
- Problems during childbirth?
- Blood transfusions?
- A baby with Rh problems?
- Terminated pregnancy?
- Factor deficiency?
- Mononucleosis?

Your blood plasma may contain various amounts of antibodies or antigens used in research and prevention of various diseases. A quick, simple test can determine whether your plasma contains any of several valuable factors.

MAKE EXTRA MONEY!

If you're eligible, a simple hour and a half procedure, whereby we extract your valuable plasma, is all it takes to put money in your pocket and help others as well.

SO, DO YOUR SHARE!

Call Triton Biologics
3340 Kemper St., no. 104 (Just off Midway Drive)
San Diego 226-1733

REAR WINDOW LOUVERS

REAR REFLECTOR KITS

PERFORMANCE WORLD

Now open • 7160 Miramar Rd. 578-7011

PROTECTIVE MASKS

CAR COVERS

3550 University Ave., San Diego, CA 92104 714-284-1109

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Excluding Specials
with this coupon (for labor only). Expires 4/7/82

- First visit, \$10 off any job over \$40
- Second visit, \$15 off any job over \$60
- Third visit, \$25 off any job over \$100

15% off to senior citizens in addition to above offer

We specialize in:

- **Toyota - VW - Datsun - Fiat - Opel**

Ask for our new separate HONDA Division and very special prices. We also specialize in other foreign cars. Call for details.

Quality Work - Good Prices - All Work Guaranteed

- **Tune-Ups - Valve Jobs - Clutchwork**
- **Complete Overhaul - Brakes**
- **All Electrical Work-Best in Town**

We use only factory original parts. We are stocked with the most modern equipment. We have moved here after outgrowing La Jolla in only three years!

Major Tune-Up Special

It seems that our persistent customers and humorous response forces us to

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No Gimmicks!
(offer good thru April 16)
INDEPENDENT HONDA
NIASE Certified • American Honda Trained Techs

7079 Raytheon, Clairmont • 282-8042
Off Conroy St., between Ballou Ave. &
Clairmont Mesa Blvd.
SWICE
Open Weekdays 7 a.m. - 5 p.m. Saturdays by appointment.

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And the same great discount on every other k.it in stock!
With coupon—expires 4/7/82

FOREIGN AUTO SUPPLY

Pacific Beach 1231 Garret 272-8730	Downtown 1458 Front St. 234-7254	Kearny Mesa 4890 Conway 282-5315
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Stores also in El Cajon, Chula Vista & Escondido
Bec/Armed Distributor

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Corner South 30th & Commercial • Downtown San Diego

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7 Voltaire St. Ocean Beach
n Monday through Friday 7-6 **225-0183**

1976 VFW-BUG BUND got
transferred to Jan 24-1998
229-0761

MOORE CLOSURE PROJECT
The Asian Car migration for
US, Japan, Korea, Taiwan
on meeting 505-2113

1976 MARY-PAUL
1980 Toyota Trucks & Car
Detroit Chalmers 3800
1981 Capen 1300000000
Support 500 380000000
all left for 30,000,000

1976 MARY-PAUL 1977
braves, 47,000
conditions 12700 for 1000
Submarine 1976, 280-500

1976 MARY-PAUL
engine & steam 100
Submarine 1976, 280-500

1981 THUNDERBOLT
needs-upgrading, 1990

1976 MARY-PAUL
a 160000, 2000
2750 for 300000000

1982 MERCEDES 2000
1980 11000 300000000

1981 MERCEDES 2000
engine & transmission
transmission, a new car
280-500

1976 CADILLAC ELDORADO
price & engine 100
1976 Ford 1980 Ford

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as converted, 1980
Submarine 1976, 280-500

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1972 VW CABRIOLET, 1800 cc, new engine, immaculate in and out, steel top, great stereo, 74,000 original miles, extremely clean. 13,500. Serious buyers only. Call 224-1111.

1970 FORD LTD. power steering and brakes, air conditioning, new battery, 18 mpg, runs and looks good 1400. 5/1-4806 after 5pm.

1966 CADILLAC COUPE DeVille Runs good, 18 to 20 mpg, excellent stereo and interior. Two owners used less 40,000 or less. GUY 729-1396.

1975 VOLVO 240 GL, air, automatic, 54,000 miles. 1975 CHRYSLER IMPERIAL, 2300cc Volvo motor, 224-2242.

1974 ALFA ROMEO 4 door, automatic, air, runs well 11,000. 800-438-1333 days or 762-2791 evenings and weekends.

1975 AMC HORNET 4 cylinder, 2 door, automatic, 64,000 original miles, new engine, 2700cc 4 door stereo, excellent condition inside and out. One owner. 64,000 original miles. 20 plus mpg. 223-417.

1969 BUCH BEATLE, very good running condition, 4 door, 64,000 original miles, new engine, automatic, 2700cc 4 door stereo, excellent condition, clean. Asking 2100. 298-0281 after 5pm.

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