

NOTE: NO ISSUE OF THE READER
NEXT WEEK. NEXT READER THURSDAY,
APRIL 18.

READER

JULIAR WEEKLY

APRIL 4 TO APRIL 17

embellish the shoreline with plenty
show-stylish, and the Midwest has
fish, and roads provide some sobriety
*** (Avalon Drive In)

Papillon — Franklin Schaffner sets
several torpid moments to do
arrangements of multiples of uniform
figure, across a Panamanian scene.
Mostly his movie is simplicity itself. St.
McQueen propped in front of blue
or gray wall. Some of the ins and
of David's island survival creep in. I
Hunt Chapman's book, but not one
to separate this escape picture from
much less success — other St.
McQueen prison films. THE GR
ESCAPE and NEVADA. SMITH
starring Dustin Hoffman.
* (Ballboa, Parkway 3, Frontier Drive)

Pete and Tillie — Walter Matthau's
Carol Burnett's strong roots
naturalness enable this fair-minded
trait of a middle-class marriage
evolve gradually and smoothly. I
low-key comedy to gutsy tearful
Directed with few lapses of purpose.
Martin Ritt.
*** (Campus Drive In)

Serpico — Sidney Lumet's expose
police graft, emerging from the
film, is so narrowly focused in its
of police life (even spend more
time making collections, evidently).
Al Pacino's voyage into darkness
and his grooming and costume.

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scrutinized, and in many cases
criticized, in light of how "things
are" back east.

But how does a Californian com-
pare to say, a New Yorker in his
gastronomical habits? Well, I'm
about to tell you, but first I should
inform you that I'm an easterner
working in a sandwich shop on 7th
and C downtown San Diego, a
New York type deli, if you will.

Surprisingly enough, the shop is
located in a neighborhood reminis-
cent of many a city block back east.
It is surrounded by other small
businesses — a shoe repair, a music
store, a cleaners and a printer.
There are even a few trees scattered
here and there as a tribute to
beautification.

It's a peaceful street, until 12
noon that is. That's when all the
nearby office buildings let their
people go — but only for lunch.
Then it's "man your battle
stations," as my boss says. Actually
there's no need to worry because
the can whip out sandwiches faster
than you can say cream cheese and
jelly!

Anyway, getting back to my
original thought, while working in
a sandwich shop one can't help
notice a certain disparity between
the way westerners and easterners
eat.

The first thing that I noticed as I
began to work at the shop is that
the Californian loves mayonnaise.
One of the chief ingredients in a
California burger is mayo (as we
say in the trade). To an easterner
the only thing fit to put on a
hamburger is ketchup — but I'm
getting ahead of myself!

As I was saying, the Californian
loves mayonnaise. He'll have it on
hamburgers and cheeseburgers.
"I'll have a cheeseburger, but hold
the cheese and give me lots of
mayonnaise."

He'll have it on hot dogs, in
soups, even in jello.

He'll even take a specialty like a
meatball sandwich when he's
finished with it not even Mama
Leon herself would recognize it.
"Give me a meatball sandwich on
white bread, no sauce, just some
mayonnaise and a slice of Swiss!"

The Californian by far is also the
most original eater I've ever en-

countered. He'll usually come equipped
with his own reading material, his
place marked by the freshest
ketchup stain. Or if, for some
reason, he doesn't have a book,
he'll read anything in sight —
backs of milk cartons or the
you papers for the salt and pepper.

That done, he'll study the cracks in
the ceiling — anything — just to
keep his mind and mouth moving
the same time.

Often he'll try to figure out what
a set-up like this is worth. "Let's
see they serve about a person every
30 seconds, that's 120 people in an
hour, averaging a buck a head, that's
\$120 an hour, times 8 hours! Not
bad. A regular gold mine this place.
Why don't I think of it? Schmuck."

Now he's happy. He not only
succeeded in spicing his lunch but
he has also begun to feel sorry for
himself as if he has been cheated by
life once again.

Now the Californian, on the
other hand, smiles all through his
lunch. It is delightful to him.

He'll sit down and spread all his
goodies around him. Potato chips
here, sandwich there, soda next to
the sandwich. And, unlike the
easterner who eats one thing at a
time, the Californian will nibble at

When an Easterner sits down to
eat, it's very serious business.
Lunchtime is not something to be
enjoyed, it is something to be en-
dured.

You also won't see any sweet
signs. Each of the 205 mobile
homes is identified by a black and
white nameplate bearing its
residents' names and assigned site
number. The sole exception is a
long, brown, rectangular residence
set apart from the others by its
perfectly manicured front lawn,
succulent plants and other hono-
rariums. No nameplate needed
here. This is the personal abode of
Mr. Welk and his family, who visit

Lawrence Welk will probably kill me for this, but I found Paradise eight miles north of Escondido.

You get a different kind of feeling knowing that
Lawrence Welk owns the place, rather than
someone like, say Frank Sinatra.

—Glenn Grant—

Lawrence Welk will probably
kill me for this, but I found
Paradise eight miles north of
Escondido. You see, Mr. Welk
owns Paradise and he's already got
a waiting list of about 5,000 people
who want in. So if everyone who
reads this wants in, too, that means
about 25,000 more candidates for
Paradise. Not that you could get in.
First of all, you have to be retired.
And you should have a strong
liking for golf. You'll have to sub-
mit to a thorough screening. But
most of all you have to be willing to
live in a mobile home. Not a trailer,
but a 24-foot wide mobile home you
will own and whose site you will
rent. Because Paradise is Lawrence
Welk's Country Club Village, a
neatly laid out mobile-home-park-
golf-course-hotel-restaurant resting
on the green, boulder-strewn hills
of a snug little valley 45 minutes
from San Diego.

Want a glimpse of Paradise?
Then take Highway 395 north to
"Champane Boulevard" and
make a sharp right. Aside from the
name of that thoroughfare, the
only other clues you're nearing
Paradise are two light brown signs
with red arrows pointing the way.
Your first view of the promised
land is from Champane, the main
drag, the only drag: light green golf
course, dark green trees, green
green hills, pale green hotel and
clubhouse, a few green mobile
homes sprinkled in with the others.

Bert Carter is manager of Coun-
try Club Village. He is 65ish, calm,
relaxed. Lawrence Welk's close
friend and your introduction to life
in Paradise. Mr. Carter greets you
in his wood-paneled office in the
clubhouse. He is wearing a green
sweater. How, you inquire, does
one go about living in Paradise (a
name that will be used often not
only by Mr. Carter, but by
residents, visitors, employees and
Mr. Welk himself in his Village
brochure)? "Well, first you write
your name and address on one of
these pages," Mr. Carter says,
reaching for the last spiral
notebook in a bulging file cabinet
drawer. "Then, if we have an
opening, we ask you to fill out an
application form, check your
references and if we approve
you, you can move in. Of course, we
haven't had a vacant space in five
years. You won't find any for sale
signs here. When someone does
leave, we take care of the sales for
them."

You also won't see any sweet
signs. Each of the 205 mobile
homes is identified by a black and
white nameplate bearing its
residents' names and assigned site
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rariums. No nameplate needed
here. This is the personal abode of
Mr. Welk and his family, who visit



Paradise when the rigors of Cham-
pane Music-making require
respite. The home is valued at
\$100,000 and, like the rest of the
\$10 million complex, is owned en-
tirely by Mr. Welk. "This place is
just a drop in the bucket of Mr.
Welk's real estate holdings," Mr.
Carter says. While Welk's "mobile
home" (I defy you to find the
wheels) is not at the highest point
in Paradise, it does have a com-
manding view of the golf course,
the hotel and the restaurant: the
Welkome Inn. Which gives rise to
the query: Does the image of
Lawrence Welk loom large in at-
tracting potential Paradisiacs and
keeping the home folks satisfied?
Mr. Carter: "I don't know if you
need Lawrence Welk's name to
attract people. The only thing his
name does is assure people
everything here is first class. People
fall in love with this place the first
time they see it. They say it's
because of the peacefulness, the
serenity. And we've not spent five
cents for advertising since we
Lawrence bought the place 10 years
ago. Of course, Lawrence mentions
it on his show once in a while."
(The estimated number of
Lawrence Welk Show viewers is 30
million, a brochure points out.)

Indeed, Welkian images at
Paradise are few. An accompani-
ment Welk grins from a painting
to clubhouse visitors. Champagne
Music is piped into the restaurant
and gift shop, where one may buy
Welk records (albums by the Len-
non Sisters, who have left the Welk
show, "they were going to set the
world on fire," says Mr. Carter
are tucked in the bottom corner, in
the back), souvenirs and
autographed copies of Mr. Welk's
long, brown, rectangular residence
set apart from the original \$7.95 in
appreciation of your visit to
Paradise. Plaques and other hono-
rariums accorded Mr. Welk line the
restaurant waiting room wall. Not
much else in evidence. A few

residents admit that they don't
even like Champagne Music and
that Mr. Welk's name had nothing
to do with their moving in. But Joe
Moss, a three-year resident, may
express the general sentiments of
his 400 fellow Villagers when he
says, "You get a different kind of
feeling knowing that Lawrence
Welk owns the place, rather than
someone like, say, Frank Sinatra."

Mr. Sinatra himself may be
chagrined to learn that there ap-
parently are no strangers in
Paradise. Everyone waves to each
other, resident and visitor alike.
Doors are left unlocked, even when
Villagers venture out to Escondido
or Vista for shopping. "We've
never had a burglary, an incident,
not anything. There is an occa-
sional setback or two who stop
by looking for food and water on
their journey north," one resident
says. Residents may have dis-
covered Paradise the same way Mr.
Welk did — by accident. As he tells
it in a brochure, "Two years ago
I was on a business trip, while driving
along Route 395, I was attracted by
an area situated in a valley, sur-
rounded by green hills and studded
with oak and sycamore trees. It was
one of the most beautiful places I
had ever seen in my life." Mr. Welk
soon after purchased the faltering
golf course in the valley and began
the conversion to Paradise. He still
pines in often to check up on things,
unwieldy in his home or on the
course, and mingle with the folks.
He's especially fond of potluck
dinners and can be coaxed into
entertaining at those he attends.
And although he has homes in
choice locations throughout the
state, Mr. Welk "aspires to retire
here."

Mr. Carter says
to the casual observer, Paradise
is an almost unbroken stream of
happy retirees towing their golf
clubs behind, heading down to the
links. There are other attractions
— a pool, a game room, the
clubhouse, organized social events.

(continued on page 4)

(continued on page 6)

April 4 to April 17

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THE ALAMO: GENE DAVIDSON & THE STARROUTERS, nightly except Monday, 3093 Claremont Drive, 276-2240.

ANCIENT MARINER: STAR SHOCK, through Sunday, April 7, 9 to 1:30 a.m., 2725 Shelter Island Drive, 224-8242.

BLUE RIDGE MUSIC: THE COIN OPERATED STRING BAND, and CARLSON & DURO, Friday, April 5, 8 and 10 p.m. Hoot nights on Tuesday, 568 First Street, Encinitas, 753-1775.

BOATHOUSE: GLORY ROAD, Tuesday through Saturday, 2040 Harbor Island Drive, 291-8011.

BOOM TRENCARD'S: SWEETFIRE, Monday and Tuesday, April 8 and 9, BILL BRACKET, Wednesday through Sunday, 2885 Pacific Highway, 231-5555.

CINNAMON CINDER: THE ELEVENTH HOUR & SOMA, Friday and Saturday, April 5 and 6, THE HORIZON SUN, Sunday, April 7, 7578 El Cajon Blvd., La Mesa, 463-9863.

CLIMAX LTD.: PEACE, LOVE AND HAPPINESS, through Sunday, April 7, 2020 Market Street, 239-9336.

FOLK ARTS: NORMAL HEIGHTS LOUNGE LIZARDS, and OFFICIAL BANGLESTEIN MEMORIAL STRING BAND, old time country music, Friday and Saturday, April 5 and 6, Hoot nights on Thursday, 3743 Fifth Ave, 291-1786.

J.J. & WISDOM: Thursday, April 4, LEGAL TENDER, Friday, April 5, PACIFIC SPEED, Saturday, April 6, MARIA BAND, Sunday, April 7, HARD TIMES, THRESHOLD, NEW FRONTIER, OMAN ORCHESTRA, Tuesday, April 9, from 7:30 p.m. on, TIM WEISBERG, Saturday, April 13, 4025 Pacific Highway, 296-3655.

LEDBETTER'S: MYTH, Thursday through Saturday, LUST, Sunday and Monday, 5524 El Cajon Blvd, 563-4524.

THE PEOPLE: DOUGLAS JOHNS and DAVID GEORGE, Thursday, Friday and Saturday, 4970 Voltaire, Ocean Beach, 223-9773.

THE SPORTSMAN: THE REDD EYE EXPRESS, through Sunday, April 7, JIMMY NOONE BRIGADE, Thursday, April 4, JANE WATE AND THE ELEVATIONS, Monday and Tuesday, April 8 and 9, 5079 Logan, 262-0797.

SPORTS ARENA: DEEP PURPLE and SAVOY BROWN in concert, Tuesday, April 9, 7:30 p.m., 224-4176.

SAN DIEGO CIVIC THEATER: JEFFERSON STARSHIP with PAPA JOHN CREACH and DAVID FRIBERG, Tuesday, April 16, 7:30 p.m., 236-6510.

WALLBANGERS: CAN'T HANDLE IT, through April 14, Midway and Rosecrans, 223-3138.

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LAWRENCE WELK

(continued from page 1)

"The chief complaint residents have is that they come here to retire, but are kept too busy," Mr. Carter reports. In a word, everyone seems content. And well they should. Almost financial southerners to Lawrence Welk, they have paid cash for their homes. Trailer size is limited by California State Highway laws, so there is little keeping up with the Joneses. There is no in-fighting, no neighborhood cliques there is only one neighborhood. A lot of this is due to the screening process, which boils down to one screen: Mr. Carter. Says one resident, "If you get the wrong type of people in here you get a lot of friction. Bert Carter is very careful about the type of people he allows to move in. He doesn't want any friction. He meets everyone on the premise that there aren't any spaces available. Then he gets to know you from there."

... (Photo)

they are all white. In short, they're probably very much like you, if you want to live in Paradise.

Okay, you're still interested. You agree that heaven on earth is for you. There's one consideration you'll have to keep in mind, though, a rule that is strictly enforced: Liquor is taboo in Paradise. Not in the privacy of your mobile home, naturally, but in the clubhouse, by the pool, on the fairway and at all social functions. You see, Lawrence Welk is a teetotaler. Honestly now, will you ever be able to listen to Champagne Music again? Sorry if that bursts your bubble about Paradise, but if you can live with that knowledge, you're an obvious candidate for the place. Pack up all your cares and woes and wait on out to see Mr. Carter. And if you should get in, leave your Frank Sinatra records at the gate.

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Photograph by Steve Epstein

The Toughest Greasers on the Block

Brownsville is a party band with little tolerance for rock operas or other meaningful Big Beat mutations... "We're reaching for that giant E chord in the sky."

—Ted Burke—

Alan didn't care if the other kids in the Sports Arena thought him a drunk fool. Watching Brownsville Station swagger and strut their rock and roll monolith, Alan's hands clutched at an imaginary

guitar, arms flailing at the strings with forceful swipes. Eyes closed, head lifted, body quaking, the ebriated grin plastered over his scraggly bearded face, Alan's mind was possessed by the music. Or rather, he was the music. In the security of his wasted brain, he was that bad assed cat on stage going through the garage-band-as-superstar moves while eight thousand boogie-prone San Diegans yelled their approval. In Alan's case, Brownsville fulfilled their avowed goal: to make the all-time rock and roll noise that would invigorate the soul and make you wish you were on the stage.

Quite blatantly, Brownsville is a party band with little tolerance for rock operas or other meaningful Big Beat mutations. The mere mention of art in the boys' presence will produce a exaggerated grimace, as though you'd just spit into a freshly opened beer and passed it on.

"E choad," yelled Cub, Brownsville lead guitarist as he wiped the sweat off his face with a damp towel. Tired but speeded with adrenaline after a very

physical set at the recent Johnny Winter concert, he summed up the group's attitude tersely, with the smoothness of an oft repeated rap. "We're reaching for that giant E chord in the sky. Our stuff's not the 'world's a downer' bit, it's just fuckin' manic music. It's good time 'n' music. It's the kind of music that when you go some place and you turn on the radio, it's just there."

Nothing in Brownsville Station's music is particularly revolutionary, attitude aside. The chops are familiar. Chuck Berry rehashes rapped up to a modern heavy metal distortion. Rather, Brownsville's main strength is visual, incorporating every conceivable schtick from melodramatic jumps and darting groin moves to climbing on top of the amplifiers and jumping off. Toward the finale come the inevitable clap-your-hand routines and hoarsely bellowed commands to "party" (interspersed with "boogie"). The audience loved every moment of it and reacted on cue.

It could be said that any idiot could master Brownsville's antics, but I suspect that it's the band's unpolished ranting that's the base of their appeal. "Smokin' In the Boysroom," the band's current hit, assumes no olympian airs. It's basic, danceable, and any high school kid with six months of rhythm guitar lessons can play it. Brownsville Station are those kids next door hanging away, making like the Rolling Stones. People love these guys for refusing to grow up.

"Magic records," said Cub, pulling at his hair as though about to spew forth a revelation, "I know what they are? I'll tell ya. It's like when you turn on the radio and you just go 'gheek' (he makes descriptive noise) and you

can close your fucking eyes and see the hand playin' and you'd give your left nut to be playin' on that record." Behind me came an enthused "Yeah" as Mike the bass player and Henry the drummer (they declined to disclose last names) pulled up benches and huddled around my cheap cassette recorder. Mike wasted no time in elaborating.

"We find our fans to be exactly like us," he said. "They're the people who are there from beginning to end of a gig."

"They're the kind of people that like to go out and kick the shit out of truck drivers," interjected Henry. "Like those dudes the other night. Remember those guys in Kansas City?"

Cub's hands wiped more sweat off his honey face as he let out with a groaned "Jeeze-ZUS!"

"These two dudes in Kansas City came to our dressing room after a gig," continued Mike, and their hands were meaty red from clapping us hard. They wasted as much as we did. Fuckin' incredible."

Cub added in a suddenly resonant tone. "I think we can make it the fact that our audiences were as hard as we do."

How did the band feel about touring with Johnny Winter? Was this the big break they've been waiting for? Cub squinted his eyes behind his owl frames, waved his arm contemptuously and made it clear that the band owed their gaining fame to no one but themselves.

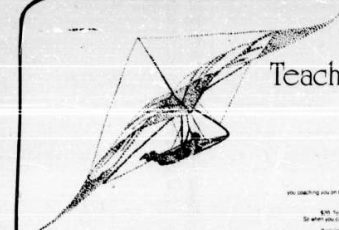
"When we go on stage, we're gonna burn a hole in it that no band can follow. I mean, all this stuff about 'How'd ya like touring with so and so,' I say. Baaaallshittttttt." He raised a declarative finger, and struck an oratorical pose. "We've got to be the best, we've got to be the best fuckin' and rollin' back in the universe."

You guys out hunking for top billing? Henry spoke up and said "Every band is after that" and fell silent again, assured and relaxed. Excited, Mike applied some Darwinian theory to the rock and roll business. "If someone goes on stage and doesn't try to beat the other guy then he should be in the business." Brownsville Station had a little taller in their seats, proud like the toughest greasers on the block during to interlope onto other turf.

Suddenly the tape ran out. Cub put his glasses back on, stood up and yawned. "Wanna ask any more questions or have you pretty much answered everything?" I said I had enough. He nodded, muttered "Good" and handed me a beer.

"Just remember what our music's all about," he said finally, "dope, sex and raising hell. The great American trilogy. Kids can relate to that. None of this deviant tangential. Having a good time is what it's all about." Then he plowed through the plastic garbage can filled with drinks and swore at the "scum" who stole the beer.

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EVENTS

MUSEUMS AND GALLERIES

SURFACE OF AN EGG, exhibition of works by Sybil Edwards. La Jolla Museum of Contemporary Art. Opens April 6. Through May 5. 454-0183.

ALUMINUM COLLAGE by Walter Wojtyla. S.D. County Law Library, 1105 Front St. Through April.

WATERCOLORS by Ralph Adoff. Mixed Media by Tania Kleid. S.D. Art Institute Gallery, Balboa Park. Through April 28. 234-5945.

GRAPHICS AND MIXED MEDIA by Helen Petre. Condon Gallery, S.D. Public Library, April 1 through 30.

SCULPTURE by Richard Colby. Triad Gallery. Through April 19. 299-6543.

PAINTINGS, collage and pastels, by Pat McReynolds; ceramics by Ted Saito. Artists Co-operative Gallery. Through April 24. 296-0200.

CALIFORNIA HAWAII Regional Exhibition, 100 selected works. Fine Arts Gallery, Balboa Park. Through April 21. 232-7931.

THE WOVEN ART OF SOUTH ASIA, costumes, looms, and fibers. Founders Gallery, University of San Diego, Alcala Park. Through May 3. 291-6480, ext. 354.

PHOTOGRAPHY SHOW, featuring the work of Phil Steinmetz and Fred Londier of UCSD. Grossmont College Gallery, through April 5. 465-1700, ext. 321.

20TH CENTURY EUROPEAN SCULPTURE: Rodin, Renoir, Moore, Gonzalez, Derain, Bourdelle, and Bonnard. Jack Glenn Gallery, 424 Fashion Valley. March 8 through April 20. 291-5870.

STEPHEN WELLS, photographs. Unicorn Theatre Lobby. Through April 11.

ALL ABOUT KIDS, works for and about children (children's furniture, toys, puppets, marionettes, etc.) Merry Hands Creative Arts Co-op, 6350 E. Canon Blvd. Through April 27. 299-8447.

ARTISTS' EQUITRY SHOW, including sculpture by Shirley Lichtman, oil by Jean Briley, watercolors by Robert Perine, mixed media by Eleanor Blangsted, graphics by Lenore Simon, and macramé by Jackie Anderson. Wells Fargo Bank, La Jolla. Through May 3.

MINIMALIST Robert Mangold, recent paintings and drawings. La Jolla Museum of Contemporary Art. March 23 through May 12. 454-0185.

THEATRE

TO BE YOUNG, GIFTED AND BLACK, portrait of Lorraine Hansberry, presented by the Southeast Community Theatre. Lincoln High School Auditorium, March 29 and 30. April 5, 6, 12, and 13. 8:00 p.m. 453-2000, ext. 2854 or 264-3696.

THE GLASS MOON POET, a new play by Todd K. Blakesley and Rose Driftell. Crystal Palace Theatre, Fridays, Saturdays, and Sundays, 8:30 p.m. Through April 14. 456-8001.

CHILDREN'S PLAYS, "Where's Mother Goose?" and "Oh Nell, Poor Nell." Actors Quarter Theatre, Saturdays at 2:00 p.m. Through April 13. 234-9325.

HADRIAN VII, by Peter Luke, first San Diego production. Old Globe Theatre, Balboa Park. Tuesdays through Sundays, 8:00 p.m. (Sunday matinee April 14, 2:00 p.m.) 239-2255.

STAR SPANGLED GIRL, Neil Simon's play. Uncle John's Theatre-Restaurant, Thursdays, Fridays, and Saturdays, dinner 6:30, curtain 8:00 p.m.; Sundays, dinner 5:30, curtain 7:00 p.m. 463-2012.

OF MICE AND MEN, based on John Steinbeck's story. Actors Quarter Theatre, Fridays and Saturdays, 8:30 p.m. Through April 13. 234-9325.

FATHER'S DAY, with Barbara Rush in starring role. Off Broadway Theatre, Tuesdays through Fridays, 8:30 p.m.; Saturdays, 8:00 and 9:30 p.m.; Sundays, 2:00 and 7:30 p.m. Through April 28. 235-6535.

MUSIC

SAN DIEGO SYMPHONY, with guest conductor Walter Susskind, and Horacio Gutierrez, pianist. Music of Smetana, Beethoven, and Dvorak. S.D. Civic Theatre, Thursday, April 4, and Friday, April 5, 8:00 p.m. 236-6510.

LA BAYADERE, the Russian ballet by choreographer Marius Petipa. "Sant Song" is neo-classic ballet choreographed by Tor Sulowski to music of Olivier Messiaen, and "Overtures Classics" with choreography by Sulowski to music of Berlioz. S.D. Civic Theatre (14th and C Streets), Friday, April 5, 8:00 p.m.; Saturday, April 6, 2:30 and 8:00 p.m.; Sunday, April 7, 5:00 p.m. 295-3777.

L.A. PHILHARMONIC with conductor Zubin Mehta and soloists Mavis Zentner, piccolo, Thomas Stevens, trumpet, and Glen Dettrow, violin. Music by Vivaldi, Weinste, Haydn, and Dvorak. S.D. Civic Theatre, Saturday, April 6, 8 p.m. 236-6510.

FAURE'S REQUIEM, performed by the San Carlos United Methodist Church Choir, 7416 Cowles Mountain Ct. Sunday, April 6, 7:30 p.m.

CHICHESTER PSALMS by Leonard Bernstein: *Christ on the Mount of Olives* by Ludwig van Beethoven, presented by the Chancel Choir, Holyer Masterworks Choral. First Methodist Church, 2111 Camino del Rio South. Sunday, April 7, 8:00 p.m.

SPECIAL EVENTS

PARADE, Nichiren Shoshu Academy (world Buddhist organization) parade, including marching units and floats, along Broadway from Ninth to Columbia. Saturday, April 6, 1:00 p.m.

GIANT FIREWORKS SHOW, largest display ever assembled on North American continent. Presented by Nichiren Shoshu Academy, world Buddhist group. Vacation Island, Mission Bay. Saturday, April 6, 8:00 p.m.

COST LESS IMPORTS

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IN COLORFUL FLOWER MOTIF TO BRING UP AN EASTER TABLE OR HANG ON A WALL.

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A BUNCA

SAN DIEGO — BETWEEN ROUTE 5 AND PACIFIC HWY 161, TAKE THE WASHINGTON ST. TURN-OFF 299-0100

LA MESA — CENTER AT JACKSON, GROSSMONT CENTER 460-6760

LA JOLLA — 1152 PROSPECT ST. 459-3671

SANDICHO EXPO, third annual stamp show and exhibition. Mesero Hall, 1885 Camino del Rio South (Mission Valley). Saturday and Sunday, April 6 and 7, 9:00 a.m. to 7:00 p.m. both days. 281-6392.

BONSAI CLUB SHOW: Conference Building, Balboa Park. Saturday, April 6, 10:00 a.m. to 10:00 p.m.; Sunday, April 7, 10:00 a.m. to 6:00 p.m.

HORSE SHOW: Bonita Valley Farms hunter-jumper show, 3051 Equitation Lane, Bonita. Saturday, April 6, 8:30 a.m. Western Riders Western show, Pico Park, Sunday, April 7, 8:30 a.m.

ROSE SHOW: Casa del Prado Garden Center, Balboa Park. Sunday, April 7, 11:00 a.m. to 4:00 p.m.

ANNUAL LA JOLLA EASTER EGG HUNT, 300 Easter eggs and prizes. La Jolla High athletic field. Saturday, April 13, 10:00 a.m.

ANNUAL MISSION BAY EASTER EGG HUNT, 3000 eggs hidden in the sand near the model yacht basin in Mission Bay. Saturday, April 13, 12:00 noon.

HORSE SHOW: La Mesa Kwanis full classification show. Bonita Valley Farms, 3051 Equitation Lane, Bonita. Saturday and Sunday, April 13 and 14. 479-7666.

EASTER SURPRISE SERVICES: Special services at crosses in Presidio Park, Balboa Park organ pavilion, crosses on Mt. Helix, crosses on Mt. Soledad, Cabrillo National Monument, Oceanside Beach stadium, Lakeside Frontier Riders' ring, Imperial Beach pier, Inspiration Point near Julian, and at Easter Mountain in Borrego Springs.

SPORTS

BASEBALL: S.D. City College vs. Chaffey, S.D. High School field. Thursday, April 4, 2:00 p.m. 234-8451.

ROLLER GAMES: L.A. Thunderbirds vs. N.Y. Chiefs and Libertadores vs. Tokyo. Sports Arena. Thursday, April 4, 7:00 p.m. 454-4176.

HOCKEY: Quila vs. Denver. Sports Arena. Friday, April 5, 8:00 p.m. 224-4176.

SAN DIEGO CREW CLASSIC, sponsored by Mission Bay Association. S.D. State Crew, UCSD, ZLAC and San Diego Rowing Club. Saturday, April 6, 8:00 a.m. (starting line at the Calamaran Hotel; finish line near the Bahia). Navy, Washington, and Wisconsin will also be competing this year.

BASEBALL: Padres vs. Houston. S.D. Stadium. Tuesday through Thursday, April 9 through 11, 7:00 p.m. 283-4494.

BASEBALL: Padres vs. San Francisco. S.D. Stadium. Friday and Saturday, April 12 and 13, 2:00 p.m.; Sunday, April 14, 1:00 p.m. 283-4494.

TRACK: San Diego Relays, Balboa Stadium. Saturday, April 13, 9:50 a.m. to 7:00 p.m. 293-1980.

RACING: Open House hot tapping. El Cajon Speedway. Saturday, April 13, 1:00 to 4:00 p.m. Free. 448-8900.

VOLLEYBALL TOURNAMENT: Japan vs. U.S. Sports Arena. Sunday, April 14, 7:00 p.m. 224-4176.

BASEBALL: S.D. City College vs. San Bernardino. S.D. High School field. Tuesday, April 16, 2:30 p.m. 234-8451.

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LECTURES AND TALKS

MOVIES — the 30's Revised, first of nine lectures by local critic Duncan S. Shepherd. 2100 Basic Science Building, School of Medicine, UCSD. Thursday, April 4, 7:00 p.m. 453-2000, ext. 2061.

THE REVOLUTION, a collection of protest poems from ethnic backgrounds. Mayen Hall, Southwestern College. Thursday, April 4, 11:00 a.m. and 8:00 p.m. 420-1080, ext. 385.

THE AMERICAN FRONTIER IN LITERATURE, a lecture by Dennis M. Clausen, professor of English at USD. Salomon Lecture Hall, University of San Diego. Thursday, April 4, 7:30 p.m. 291-6480, ext. 354.

REPORT BY A PARTICIPANT on the National Conference of Trade Union Women. By Chis Hildebrand of the Socialist Workers Party. The Milant Forum, 4635 E. Canon Blvd. Friday, April 5, 8:00 p.m.

THE MISSISSIPPI DELTA (part of lecture series on country blues). Charrie Patton, Father of the Delta Blues, early recordings from tapes. Guest artists: Sam Chalmers (brother of Charlie Patton) and Bo Carter (another early great). Chalmers was one of the original "Mississippi Shells" who recorded in late 20's and early 30's. 2346 Humanities and Social Science Building, Mur Campus, UCSD. Monday, April 8, 7:00 p.m. 453-2000, ext. 2061.

LIBERTY AND PROPERTY IN THE SOVIET UNION, a lecture by Judith Thornton, professor of economics from the University of Washington. Part of series on libertarian conservatism. 2722 USB, Revelle Campus, UCSD. Tuesday, April 9, 7:00 p.m. 453-2000, ext. 2061.

TAIWAN — The China We Left Behind, lecture by Dr. David K. Jordan, UCSD associate professor of anthropology. International Center, Mathews Campus, UCSD. Tuesday, April 9, 8:00 p.m. 453-2000, ext. 1362.

THE PSYCHOLOGY OF CONSCIOUSNESS, presentation by Dr. Robert Ornstein of U.C. Medical Center. La Jolla Museum of Contemporary Art (Rhenwood Hall). Friday, April 12, 7:30 p.m. 453-2000, ext. 2061.

TRANSACTIONAL ANALYSIS: Practical Uses of "I'm O.K., You're O.K." a conference led by Dr. Scott of U.S. Civil Service. Central Union, 2100 Basic Science Building, School of Medicine. UCSD. Saturday, April 13, 8:30 a.m. to 4:00 p.m. 453-2000, ext. 2061.

THE TEXAS BLUES, part of Country Blues lecture series. This lecture features Tom Shaw who learned from Blind Lemon Jefferson, 2346 Humanities and Social Science Building, Mur Campus, UCSD. Monday, April 15, 7:00 p.m. 453-2000, ext. 2061.

THE AMERICAN REVOLUTION AND THE PEOPLE, lecture by Professor Jackson Turner Main of S.U.N.Y. Stony Brook. Casa Real, Artes Center, S.D. State. Tuesday, April 16, 1:00 p.m. Free and open to the public.

THE EFFICIENCY OF GOVERNMENT IN ALLOCATION AND REGULATION, lecture by Paul MacAvoy, professor of economics. M.I.T. 2722 USB, Revelle Campus, UCSD. Tuesday, April 16, 7:00 p.m. 453-2000, ext. 2061.

FAMILY LIFE, Child Care and Women's Roles in China, lecture by Carol Tavris, senior editor of Psychology Today. First in series of four personal views of China. International Center, Mathews Campus, UCSD. Wednesday, April 17, 1:00 p.m. 453-2000, ext. 2061.

ARMS AND ARMS CONTROL, lecture by Herbert F. York, professor of physics, UCSD and first director of U.C. Radiation Laboratory. 2113 Applied Physics and Math Building, Mur Campus, UCSD. Wednesday, April 17, 7:00 p.m. 453-2000, ext. 2061.

FILMS

DR. LEAKEY AND THE DAWN OF MAN, photographed in East Africa's Olduvai Gorge. S.D. Museum of Man, Balboa Park. Sunday, April 7, 1:00 and 2:00 p.m.

AN EVENING OF FRENCH COMEDY, Mr. Hulot's Holiday and The Girl Called Lili. First in a series of four such events. Unicorn Cinema, Wednesday, April 17, 7:00 and 9:15 p.m. 453-2000, ext. 2061.