INSIDE

WINNERS OF SMALL IMAGES ART CONTEST pages 6

VIOLA DAGAMBA IS GOING TO GET HER ACT TOGETHER, personals

SAN DIEGO'S MOST COMPLETE GUIDE TO MUSIC, MOVIES. THEATRE MUSEUMS GALLERIES AND SPORTING EVENTS



SAN DIEGO'S MOST PECULIAR WEEKLY MARCH 14 TO MARCH 20

50-CENT-**AN-HOUR BABYSITTER JUST ASKED FOR**

A RAISE

SO YOUR

-Sheila Moramarco-

A friend of mine just back from China was telling me about their innovative child care system. The Chinese build old age homes adjacent to nurseries so that the senior the children. Not only do the youngsters get experienced, loving care, but their teachers derive a sense of fulfillment from their own involvement.

In the process of researching the children was all their and the process of researching the children was all their children with the process of researching the children was all their children was all their children with the process of researching the children was all their children with the process of researching the children was all their children was all their children was all the process of the process

Sometimes I think the children's centers and the mini centers are the best kept secrets in San Diego

fine, but think how many more working women would buy into a development that had on-site day development that had on-site day care for their children. I feel it's very important for a child to stay in his own neighborhood, and these centers would answer that need. The other large problem is to lobby government to subsidize day care so that it's available to all who

care so that it's available to all who need it, whether they can afford to pay for it privately or not."

At present, there are only two or three housing developments with on-site child care. One of these, Gingerbread, located at 4890 Logan, is built right in the midst of a low income housing project in Southeast. Approximately 50% of the children come from the apartment complex itself, and the ment complex itself, and the remaining slots are open to the community. This center is open 12 hours a day, all year round. Because it is a non-profit center, cost for a full day program is 517.50 weetly. Gingerbread also provides bus service for children who do not live on street with the control of the

in the process of restactiving the finance process of the process

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READER'S GUIDE MUSIC SCENE

THE ALAMO: GENE DAVIDSON AND THE STARROUTERS, nightly except Monday, 3093 Clairemont Dr., Clairemont, 276-2240.

ANCIENT MARINER: BRANDY CREEK, Wednesday through Sunday STEVE CORD, Monday and Tuesday 2725 Shelter Island Dr. 224-8242. BLUE RIDGE MUSIC: THE NEW HONKY-TONK BAND and MARTIN HENRY, Friday, March 15, 8:00 and 10:00 p.m. 568 First St., Encinitas, 753-

BOATHOUSE: GLORY ROAD, Tuesday through Saturday, 2040 Hart

BOOM TRENCHARD'S: Wednesday through Sunday, Bill Bracket, 2888 Pacific Highway 291-5555 CINNAMON CINDER: Friday, SUNDANCE and WISDOM, Saturday WISDOM, 7578 Et Cajon Blvd, La Mesa, 463-9883.

CLIMAX, LTD: THE DIFFERENT BAG, through Wednesday the 17th. 2020 Marret St. 239-9336.

FOLK ARTS: Friday, BENEFIT CONCERT, Little Theater, San Diego State: JIM RINGER and MARY, McCASLIN, JOHN BOSLEY, tolk and country, and THE NORMAL HEIGHTS LOUNGE LIZARDS, old-time country band. 8 p.m. 3743 Fifth ave. 291-1786

HUSSONG'S NORTH: formerly Ole Ole: THE MOLE PEOPLE and MAUI DAY continuous 9 to 1:30 a.m. 221 N. Highway 101, Solana Beach, 755-8870. IRON HORSE: SPRING FEVER, Tuesday through Saturday, KENNY LEHNIG, Sunday and Monday, 8238 Parkway Dr., La Mesa, 465-7663.

IVY BARN: BILL ROBINSON, Folk Singer, Tuesday and Wednesday, DREV GALLAHAR, Thursday, MANDELA LIGHT COMPANY, Friday and Saturday 911 Camino Del Rio South. 296-9164

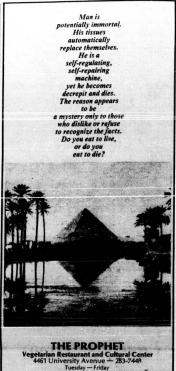
J.J.'S: QUEENIE, Thursday, RAVEN LOAFT and BOILERHOUSE, Friday TANTRUM, Saturday, NEW YORK DOLLS, Sunday, 4025 Pacific Highway

JOLLY OX: RICH FAULKNER, Tuesday through Friday, 881 Camino del 6

THE SPORTSMAN: THE D.J.'S, Tuesday through Sunday, 5079 Logan, 262

STRAW HAT PIZZA PALACE: PACIFICLY BLUEGRASS, Saturday, March











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NEW READER PHONE NUMBER



March 14 to March 20

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SPORTS ARENA

NEW READER PHONE NUMBER 235-6176

SCHOOLGIRL HAS **CRUSH ON** JONI MITCHELL!

You listen to Joni because she does what no one else can do. and it's beautiful.

-Anne Hutchison-

When I walked into Tower Records, the first thing I saw was Records, the first thing I saw was Joni Mitchell's new Asylum album amid a clutch of new releases, and it didn't even matter for a minute that I couldn't afford to take it home with me. It was enough to home with me. It was enough to turn it over and over, speculating on the title, Court and Spark, and discovering what new style of il-lustration the lady is using. It's hard to write about her without sounding like a schoolgrif with a crush, her voice, her lyrics, and her music are separately, impressive music are separately impressive. Taken altogether, they are inIn some of her earlier work, Joni's voice is subsidiary to the charms of the music. But here, she's enjoying herself, and it's apparent in the relaxed strength of her voice. There is scarcely any of the strain that sometimes occurs in sealing recordings when she didne. earlier recordings when she slides through an octave anda half to the highest notes: now it's clear and loose on the highs and rich

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housements for houses. to cat it in the out.

"California" to "I'm a Radio." The rock and roll quality is sort of surprising at first, but listening to those earlier soning gives you a sense of the was it has been evolving. See exert. "Car on Hill" weeks up to a breathless anticipation with a hint of coming disapprointment. "Raised on Robbers" (discussed in almost every review for the liveliness of its lyries) has the fine three control of the robbers of the liveliness of its lyries has the fine of the liveliness of the liveliness of the robbers of the liveliness of the robbers has the fine of the liveliness of the robbers has the robbers of the robbers of the robbers of the robbers has the robbers of t

"California" to "I'm a Radio

roughout. The music she's written this time shows off her voice, not so much because of the difficult key changes but because of a lift that has been a long time developing, from "Mor-ning, Morgantown" through

ment.
The lyrics follow the pattern laid down in Blue and For the Roses. There are more syllables to the measure than anyone else would ever think of crowding in. But she OLD-TIME BLUES ARTISTS

does think of it, and she's polishing her technique. Who else can make music out of conversation? ("I'm thinking of all the pleasure I'm gonna have, watching your hairline recode, my vain darling.") In some ways, it's more complete than what she's done before it's a far ery from that single acoustic guitar. There are more instruments and more voices, and though they're both professionally polished, it's hard to get used to them. The background voices tprimarily overdubs of her own

"love is gone" in "Down To You" the effect is reminiscent of the Mornion Tabernacle Choir It's simply too lieb. The shortheeffect is used so indiscriminately that the impact is dulled, but you can hear the possibilities at the end of "People's Parties." One or two of the same are distincted in the control of the same are distincted in the same are distincted. further illuminating the dienation of the lyrics. However hey aren't often used to such ad

uitars, woodwinds and brass are slick and pretty, but a little too cocky everywhere you turn, there they are. The notes are strung together in a more predic-table fashion than is her usual style. seems undecessarily carping to complain of the embelishments when the whole is so pleasing. Like her other albums, you can

of these songs as long a

resulted in a new experience of the works which was not only unusual

but also exceptionally rewarding



SATIN UNDERWEAR AND POCKETS THAT SMILE

Today when the newest in clothes are old 30's and 40's styles embellished with glitter and sequins, the lower-keyed glow of satiny embroidered flowers on a dusty cowboy-suited field seems to be an appropriate moderation.

Jennifer Kotter—

deced by a prospective client's dividualized designing—to make a peculiar hody of rearm-fitted wish. Diane must suit that clothes a personality, to with make about the substance, color, which lines to use tailored knowledge and inspect of the pitter to exceed about not believing that accentrate most flatteningly. What appraising to exceed about the top the personal transfer and the proposal and pr

speak in low tones—neutral earth shades of gray, umber, green, sienna, beige and fogged pastels. Since the price of wood is high, her staple fabric is a gaberdine weave of Dacron-Polyester. Corresponof Dacron-Polester. Correspon-ding to the man color field, piping is chosen of varying contrast. Sometimes the piping matches the rest of the suit exactly and hides its secrets for another closer look. Piping is inserted around collars, Piping is inserted around colars, pocket openings and pocket flaps. It points out the upward angle of front and back seams, the slimmest part of the waist and the opening edges of the jacket along with belt-loops and button-holes. Piping is a thin cord wrapped inside a skin of fabric. Its function is to make final a sewn statement by re-drawing the line of a seam, an edge or a corner with its soft rounded thickness. Diane trails most of her piped lines hehind the carrot point of an arrowhead. In Geometric terms,

than once to more than one occa

ion. She chooses fabrics that

What is special about her suits is notes, the hemming, and the suits is not just the small black stitched finishing decorative embroidery. Indeed of sain insue the front visit of not just the small black stitched finishing decorative embroidery. All of this amounts to about the small black stitched finishing decorative embroidery. One premise that Diane has encored with the sound of the sain stitute of the sain state of th

newest in clothes are old 30's and and sequences embedished with glitter and sequences the lower-keyed glow of satiny embroidered flowers on a dusty cowboy-suited field seems to be an appropriate moderation. And it will outlive and outwear rhinestones. The completeness each of Diane Poister's distinct button. It shows inside each pocket where the outer front fabric meets the satin lining in an arched seam deep inside. It shines in the allsilver dimes, face-side-up with

As a 'three-toned embroidery vine makes its way to the outer-cuff flower at the bottom of each pant ieg, you become aware of the easy logic in the design of these suits. After the initial from after, glance you cannot help being drawn closer for a more complete examination. Little more needs to be said of steadfast craftsmanship involved in the building of one suit except that

bianding of one suit except that every stitch sings of it.

Diane talks of the gradual completion of one suit as it becomes something else apart from the conceptualized drawing or mental image she originally had. She tells about the artist's adjustment that has to take place as the suit takes on its own shape on the hanger, gradually divorcing itself complete-ly from its need of her for more

what the new customer was been without the men customer was entropied to a supply the control of evidence—took at that, a classy—trigining enough, but doesn't have—thot so cheap at \$4.50 for medium—heige—incredes—henz, license—the proper zip, as tartar does, for—and \$6.05 for large) or a pineapple

fish, and "vegetables," translate this as canned green beans or (3,80/\$5,25) or wonders of all some cubes are found in a little cruck, horrors, the che's special and one of the best, if not the best spots as meant by class. I'de happy to do without it. And if with this you offer one soun say the \$55 coins and one of the best, if not the best spots are considerable and the best spots one of the best, if not the best spots one of 18 spots on the or a quality and a most cost-nothing his to cause the spots of the properties are found and select one of a ssorted vinaignetic faced man who, coincidentally overtables and with this you. THREE

POSSIBLE

HANGOUTS

And your waitress, dressed in a smug white blouse and a red skating skirt may greet you, as she did us, with a cheery push, "What are you going to have from the bar? I know, I can tell," she teases, "that you're drinkers."

Kathlen Woodward—

Wat we need a place for supper a supple place for super for the bar? I know, I can tell," she teases, "that you're drinkers."

Kathlen Woodward—

Wat we need a place for supper a supple place for super for this, proper place for super for this, proper place for super for this my cannot be the distinguish and a late of the carses of the supper a supple place for super for talking, exaulation that doesn't carte to the couple, tent the bear and the supper supple, which is the supper a supple place for super for talking, exaulation that doesn't carte to the couple, tent that bear and the supper supples to the firm from the bar? I know, I can tell," the teases. "that you're diskness the supper a supple place for super for talking, exaulation that doesn't carte to the couple, tent that bear and the supple place for super for talking, exaulation that doesn't carte to the couple, tent that bear and the supple place for super for talking, exaulation that doesn't carte to the couple, tent that bear and the supple place for super for talking, exaulation that doesn't carte to the couple, tent that bear and the supple place for super for talking, exaulation that doesn't carte to the couple, tent that bear and the supple place for super for talking, exaulation that doesn't carte to the couple, tent that bear and the supple place for super for talking, exaulation that doesn't carte to the couple, tent that bear and the supple place for super for talking, exaulation that doesn't carte to the couple, tent that bear and the supple supples to super for talking, exaulation that doesn't carte to the couple, tent that bear and the supple supples to the super for the couple supples to the super for talking, exaulation that doesn't carte to the couple, tent that bear an

SAN DIEGU
1 Steely Dan Pretzel Logic
2 Paul Simon/I Ive
3 Aretha Franklini Let Me in Your Life
4 Earth, Wind and Fire/Open Your Eves
5 Edde Kendrox Hoogie Down
6 Box Scags/Slow Danner
Herbe Mann/London
Herbe Mann London
9

CRITIC EATS OWN WORDS!

His playing is so intense, and it tugs so unrelentingly at your attention, that a full evening of the kind of pieces he chose for this program becomes just a bit wearying, like a night of constantly renewed passionate sex.

-Ionathan Saville-

March 14 to March 20

Just a year ago, in these pages, I reviewed a concert of Peter Eros and the San Diego Symphony in unqualifiedly negative terms, concluding with the despairing cry, "If only we had an orchestra! If only we had a conductor!" I now have he pleasure of eating my words. an Diego has an orchestra, and it

San Diego has an orchestra, and it has a conductor, and it need not be ashamed of either.

This was made clear by the recent all-Brahms program, which included the Fourh Symphony and the Second Plano Concerto, with soloist Gina Bachauer. Mr. Eros's broad undestrated in other Penhamed. solost Gina Bachauer. Mr. Eros's broad understanding of the Brahms style — its romantic sweep, its classical tightness, its pervasive dramatic quality — was made thilliantly evident in both works. One might quibble with a detail, here and there — in fact, there are a great number of details, from the treatment of inner voices to the articulation of dotted rhythms to the balance of the orchestral choirs. the balance of the orchestral choirs.

that I would want to quibble with

but the overall picture of the
music was consistently clear, compelling and truly Brahmsian. The

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orchestra played with a precision

orchestra played with a precision and dynamic expressiveness no one could have suspected in time a dear in combination, with a fine equivalent of the Chief to express the could be foothed to express the equivalent of the Chief to express the expression of ordinary the equivalent of the Chief to express the expression of the handful of another present one of the handful of another than the total the present one of the handful of another than the think of the present one of the handful of another than the think of the present one of the handful of another than the think of the present one of the handful of another than the think of the present one of the handful of another than the think of the present of the present one of the think of the present of the present of the think of the present of the And how amazing that touch is, no the matter how many times you have heard it before: explosively powerful, infinitely vared, with a limpid tonalism, an almost shocking obtained and the stocking of the stoc

The tonalism, an almost shocking brilliance, and a technical master equalited only by Variantima theorems of the constantly renewed passonate sex. But almough in home or two others. Miss Bachaure Horowitz, Maurzio Pollinia and one or two others, Miss Bachaure Concertor, and in the low-feet that followed the orchestra applicating Miss Bachaure, Miss Bachaure applauding the Bachauer applauding the Beachauer applauding the Eros, and the auditione, wildly applauding all three—everyone involved was expressing a completely justified critical judgment.

Bach's Uncle is not a far-out rock group, as the name might suggest. It is a rather exentrically composed quartet—flute, oboe, specializing in serious music from the baroque and modern periods. It cannot be said that there is a very wide repertory for this particular combination of instruments, but combinations of instruments and combination of instruments, but combinations of instruments and combinations of instruments, but combinations are combinations of instrum

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Television Week

but also exceptionally rewarding.

Equally rewarding were an exquisitely proportioned and
decorated suite by Couperin and a

Ownered 8, 739 per York vs. Golden State bitterly funny anti-war piece. THE ANDERSONVILLE TRIAL an Emmy and written expressly for Bach's Uncle C Scot (1970) Channel 15, 900 pm.

written expressly for Bach's Uncle of the Common Co

tion, would nave balace a bit as As part of this year's Young with a Martin state and a series of the series, the UCSD Program of the series of the UCSD Program of the UCSD Progra

Commits 3:30 pm Fayre, Jan Stefring (1933)

Commits 3:300 pm Fayre, Jan Stefring (1933)

Commits 3:300 pm Fayre, Jan Stefring (1933)

Commits 3:300 pm Fayre, Jan Stefring (1934)

Commits 3:300 pm Fayre

IN FASHION a musical farce written staged, and performed by the Actor's Theatre of Louisville Based on the play "Taileur pour Dames" by Georges Feydeau Channel 15, 9:00 p.m. UNION PACFIC, Barbara Stanwyck, Joel McRea (1939). Channel 39, 11:15 p.m. FREUD, Montgomery Cift, Susannah York (1963) Channel 10, 11:30 p.m. I COULD GU ON SINGING, Judy Garland, Did Bogarde (1963), Channel B, 12:30 a.m. SURBAY, MARCH 17

N.B.A. BASKETBALL Milwaukee vs. Chicago
Channel 8, 11:30 a.m. THE ANDERSONVILLE TRIAL, repeat of Thursday's drama. Channel 15, 12:00 noon NO HIGHWAY IN THE SKY, James Stewart Mariene Dietrich (1951), Channel 39, 5 00 p.m. cellent in combination, with a fine feeling for the exploitation of instrumental timbres and a surre-sensor of different musical styles. These control is a surre-sensor of different musical styles. The other street of the amplification of the harpstchord—another and less fortunate analogy to a rock group, which resulted in its owner with the surrespector of the su TLL NEVER FORGET WHAT'S 15 NAME, Urson Welles, Oliver Reed (1968), Channel 10, 5:30 p.m.

1100 a.m.

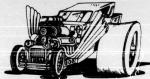
BILL MOYERS JOURNAL, an interview with William Holden, Clifton Webb (1962), Channel 39, 100 p.m.

BILL MOYERS JOURNAL, an interview with William Loet, publishe of conservative Manchester (N H.)









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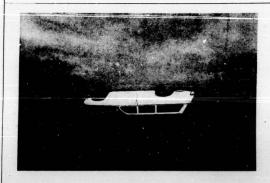
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READER

SAN DIEGO SMALL IMAGES 1974 PATEGORY I THY

Works selected for exhibition will be shown at the Jack Glenn Gallery in Fashion Valley through Saturday, March 30th



1st award — \$75.00 David Wing St. Francis, South Dakota 1972 (black & white photograph)



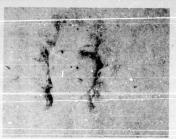
2nd award — \$35.00 Sharon Weldy Art, rot just pictures (black and white photograph)



HONORABLE MENTION William T. Gullette Marc on exhibition (black & white photograph)



HONORABLE MENTION Ann K. Campbell Roadhouse (black and white photograph)

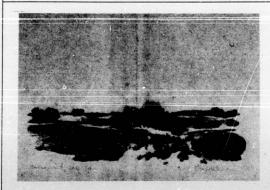


HONORABLE MENTION Harry Rymer Judi (black & white photograph)

SAN DIEGO SMALL IMAGES

March 14 to March 20

1974 CATEGORY II — PAINTINGS, DRAWINGS AND PRINTS



1st award — \$75.00 Herbert Parsons Untitled (monoprint)



2nd award — \$35.00 Richard Allen Morris Little Zen wall (watercolor)



HONORABLE MENTION Mary Ellen Long de pailda niebla.....garcia lorca (lithograph)



HONORABLE MENTION Russell W. Baldwin Foreground, middleground, background



HONORABLE MENTION Paula Carabelli Continuous Line (ink drawing)

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"A REMARKABLE ACCOMPLISHMENTS CONTINUITY BY THE VIEW Voice compellingly visual."

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JUDITH CRIST, New York Magazine

One worny of its suspect. — DITTH: KRIX, THE YOR Bugging and show them this film. — STANLEY KAUFFMANN. The New Republic ARTCH! Someone should set up a small fund to provide that 1. F. Stone's Weekly be screened in the

small fund to provide that 'I. F. Stone's Weekly De NESSON.

major cities of the country at least once a year in perpetuity."

— ROBERT HATCH. The Nation

"DELIGHTFUL!"

— REUTE WILLIAMSON, Playboy

— JON LANDAU, Rolling Stone

— JON LANDAU, Rolling Stone



Jeremiah Johnson — The saga of a

March 14 to March 20

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* North Park

Light at the Edge of the World — ${\mathbb A}$ ght at the Edge of the World.— All olone, Kirk Douglash tides and seeks in the jagged white spiks of his remote sland, fighting to survive and conquer sland, fighting to survive and who have coptived his lighthouse and guide the passing vessels straight into the offshore rocks. Kevin Billington, director, provides some juvenile high odd-writing on a progenit flow budget. If the company of the company of the control of the company of the passing the company of the (Cabrillo, from 3/17)

The Company Geodelier as Review Allerand, in the control of the co The Long Goodbye - Robert Altman's

Seemer 3 Linemo 2; Parkway 2; South
Ray Drive III
Ray Driv

(Plaza; Del Mar Drive In)

Magnum Force — When not absorbed in raising admiration and chortles for Clint Eastwood, with glib wisecrocks and subpliors, this DRTY HARRY sequel noise around a potential good idea about a

secret death squad within the polise force that anothers seek exceptions of the polise force that anothers seek exceptions designed to be a second to be a s

The Man — Irving Wallaces alor about a chair of unsvallowable events, which make any for the first Nork's president (James Earl Jones). Made for TV, and it









NO EXIT

NO EXIT by Jean Paul Sartre

MOW PLAYING



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I. F. STONE'S WEEKLY

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continued from page 9)

The Seven Ups — After winnessing in modern coveres in the continued of the continued MOVES (continued from page 9) The size of continued from page 10 for 10 MOVIES

Drive In, Tu Vu Drive In)

The New Land — The sequel to THE EMIGRANTS, with Liv Ullmann and Max Van Sydow, directed by Jan Traell.

Solana Beach)

MCOvers proposed in front of blue tay
or gry well 55me of the in and on the
Henri Charter's book, but not enough
the reported the responsive front
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* Teatway 7

The Steep — The SUCCH CASEDY gain, Redford and Newmon and director Coerge Ray Hell, regroups 1

of MSSON INFOSSIBLE syle caper (put of MSSON INFOSSIBLE syle cape

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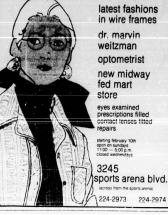
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HARLEOUIN, a new band in San Diego, would like to do some free gigs in March. Gigs have to be indoors and legal. If you'd like us to play at your party, benefit, efc., write Harlequin, 2159 Abbot. San Diego 92107. magazines at Beach Area rese unroc.

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THIS WEEK IN SAN DIEGO

MUSEUMS AND GALLERIES

COILED POTTERY, with Judy Parenio, part of Ethnic Craft Workshop series. S.D. Museum of Man, Balboa Park. Thursday, March 14, 239-2001.

FIELD FESTIVAL. Arts and Crafts Show and Sale, That Gal 2470 San Diego Ave., Saturday and Sunday, March 16 and 291-0691.

ALL ABOUT KIDS, works for and about children (children's furniture, toys, puppets, marionetes, etc.) Many Hands Creative Arts Co-op, 6350 El Cajon Blvd. Through April 27. 299-2647. EARLY 20TH CENTURY ARTISTS of America, including works by Maurice Braun, C.A. Fries, and Alfred Mitchell. Orr's Gallery,

WELDED STEEL, brass and iron sculpture, by Dale Watkin painting by Susan Macnofsky. Artists' Co-operative Galler Through March 28, 296-0200.

ARTIFACTS from Melanesis and Polynesis: taps cloth from Fiji, baskets and combs from the Solomon Islands; purses, placemats and jewelry from Tongs. Gallery 8, International Centes, Matthews Campus, UCSD. Through March. 453-2000, ext. 1942.

POTTERS GUILD SHOW, juried potters show with live weekend demonstrations. S.D. Museum of Man. Through March. 239-

PAINTINGS AND ASSEMBLAGES by Reesey Shaw. T Gallery. Through March 28, 299-8543.

of San Diego, Through March 15, 291-6480, ext. 354
ARTISTS EQUITY SHOW, including sculpture by Shirley Lichiman, oils by Jean Brailey, watercolors by Robert Perine, mixed media by Eleanor Blangstead, graphics by Lenore Simon, and macrame by Jackle Anderson. Wells Fargo Bank, La Jolia.

Through May 3.

SAN DIEGO SMALL IMAGES 1974. The 10 winners of the Reader-Jack Glenn Gallery contest of photography, drawings, prints, and peintings will be exhibited along with other selected entrants. Jack Glenn Gallery. 424 Fashion Valley. March 8 (1979). March 8 (1979).

THE WOVEN ART OF SOUTH ASIA, costumes, looms, and fibers. Founders Gallery, University of San Diego, Alcala Park. Through March 29. 291-6480, ext. 354.

20TH CENTURY EUROPEAN SCULPTURE: Rodin, Renoir Moore, Gonzalez, Derain, Bourdelle, and Bonnard, Jack Glern Gallery, 424 Fashion Valley, March 8 through April 20. 291-5970.

SPORTS

HOCKEY: Guils vs. Salt Lake. Sports Arena, Thursday, March 1

BOXING: Double main event: Ray "Windmill" White vs. Jesse Burnett, and Chu Cho Garcia vs. Lalo Barriento. Ladies' Night.

BASEBALL: Aztecs vs. University of Arizona, Smith Field, S.f. State. Friday, March 15, 3:00 p.m. 286-5204.

BASEBALL: Aztecs vs. University of Arizona, Snith Field, S.f.

BASEBALL: Aztecs vs. University of Arizona, Snith Field, S.D. State. Saturday, March 16, 12:00 noon. Double header. 286-5204.

RUGBY: S.D. State vs. USC. Aziec Bowl, Saturday, March 15, 1:00 and 2:30 p.m. 222-3445.

HOCKEY: Gulls vs. Phoenix. Sports Arens, Saturday, March 16, 8:00 p.m. 224-6176.
INTERNATIONAL VOLLEYBALL TOURNAMENT: Women's

Dlympic Team — Korea vs. U.S. All-Stars, preceded by UCSD vs. OMBAC, at UCSD Gym, Sunday, March 17, 6:30 p.m.

n m. 236-6510.

BASEBALL: Aztecs vs. University of Utah, Smith Field, S.D. State.
Monday. March 18, 3:00 p.m.; Tuesday. March 19, 11:00 a.m.;

Nednesday, March 20, 12:00 noon. 286-5204. BASEBALL: S.D. City College vs. Southwestern, S.D. State field.

SPECIAL EVENTS

SPORTS IMPORTS AND CUSTOM CAR SHOW. Fashion Valley Center parking ioi. Air day, Thursday and Friday, March 14 and 15.

MEXICO'S CULTURAL HERITAGE, lecture by Dr. Ignacio Bernal

dances, songs, and refreshments. Student Center, Grossmont College, Friday, March 15, 7:00 p.m. 465-1700, ext. 321.

LA SEMANA DE LA RAZA, a week of activities celebrating ficiano culture, Lecture by Luis Netividad of the Chicano Federation, Friday, March 15, 12:00 noon, Rose Room, Camino Hall, University of San Diago; nortenos and platientess described in the Chicano Camino Camino

ENERGY COMING AND GOING. Earth Day exhibit sponsored by the S.D. Ecology Centre showing alternatives to the energy crisis Mission Valley Shopping Center, Friday, March 15, 10 to 9 Saturday, March 16, 10 to 6; Sunday, March 17, noon to 5. Azte Center, San Diego State, Monday, March 18, to Friday, March 27 Plazz Camino Feal. Cartsbiad, March 20 to 24, 235-0066.

WOMEN'S CONFERENCE. Congresswomen Yvonne Brathwalte Burke speaks on Equality in Womanhood at noon luncheon. Saturday, March 16, Caribbean Room, El Cortez Hotel, 234-4451 et 211

SAILBOAT RACE: S.D. Hobie Classic for Hobie 12's, 14's an 16's. Mission Bay/Mission Beach area (best viewing at Sant Clara Point and Bahia Point). Free. Saturday and Sunday, Marc 16 and 17. 488-0689.

HORSE SHOW, El Cajon Women's hunter and western show, a day, Saturday and Sunday, March 16 and 17, Pio Pico Park Jamul. 427-8820.

ORCHID SHOW, 28th annual. Conference Building, Balbo Park, Saturday and Sunday, March 16 and 17, 10 a.m. to 10 p.m and 10 a.m. to 5 p.m. respectively.

NATURE WALK TO OTAY MOUNTAIN, sponsored by the S.D. Museum of Man, Balboa Park. Saturday, March 16. Call 232-3821. ext. 22 for reservations.

LECTURES AND TALKS

MILTON, part of lecture series on the humanities, this one by Irving W. Parker, professor of English, University of San Diego. French Perfor, Founders Hall, USD, Thursday, March 14, 7:30 p.m. 291-6480, ext. 354.

THE ONSET OF THE COLD WAR, secure by Armir Happapon, professor of history, UCSD, 2272 USB, Reveile Campus, UCSD, Thursday, March 14, 7:00 p.m. 453-2000, ext. 2077.

THE EARLIEST KNOWN SITES, first in lecture series Precolombian Cultures of Mexico. Puppet Theatre, Balboa Park. Friday March 15, 7:00 p.m. \$2 admission fee. 236-5710.

SOLZHENITSYN: Why the Bureaucrats Threw Him Out. Guest speakers — Richard Gripp, professor of political science and Soviet specialst, S.D. State, and Kim Alen, member of the Socialist Workers Party. The Militant Forum, 4835 El Cajon Blvd. Friday, March 15, 8:00 pm, 280-1292.

THE PHENOMENON OF MAN, a lecture featuring graphic interpretation of Teilhard de Chardin's work. House of Hospitality, Balboa Park. Saturday, March 16, 9:30 a.m. to 3:30 p.m. 234-8553.

THE DELIGHT IN COLLECTING PEWTER, discussed by Carnell Kirkeeng. Copiey Auditorium, Fine Arts Gallery, Balboa Park, Saturday, March 16, 10:30 a.m.

SIQUEIROS, a lecture by Therese T. Whitcomb, associate professor of art, University of San Diego. Last in series on Mexican muralists. Copley Auditorium, Fine Arts Gallery, Balbos Park. Wednesday, March 20, 5:30 p.m. 232-7931.

SOLOISTS from the New York City Ballet and the Lox Angeles Ballet Theatre: Byran Pitts and Bonits and Expe Borne; Con-Ballet Theatre: Byran Pitts and Bonits and Expe Borne; Con-Barrette, Among works will be George Balanchine's "Concert Barrette, and Barrette, Barr

MUSIC OF THE AMERICAS FESTIVAL. Thursday, March 14. Plano Roll Music of Colon Nancerow, a lecture by Roger Reynolds, Matthews Roles Hall, 12:00 noon; Chorus Concert nucle from the U.S., Carada, and Macco, Reviele Calteera, nucle from the U.S., Carada, and Macco, Tevel Calteera, Reveile Calteeria, U.GSD, 8:30 pm. Saturday, March 16: Musica four, private Collections of musical instruments wered by bus four, from the Calteera of the Calteera to U.S., private Collections of musical instruments were by bus four, from the Calteera of the Calteera Sunday, March 17: Harry Parch's Instruments on Exhibit, SD. Sunday, March 17: Harry Parch's Instruments on Exhibit, SD. Pudhyar, Persuellas, Rice, Heavi, and Barber, Shewcool Hall. La Jolla, 3:00 and 8:00 p.m. Monday, Marion 18, Hector Gardia, Cuban gullariat, works by Fernano Sor, Mario Castelnuovo, Tedesco, Manuel Ponce, Emilio Pujo, and others, Matthews Recitat Hall, UCSD, 8:15 p.m.; Mini-Concert, the Athenaeum, La Jolla, 12:00 noon, 453-2000, ext. 2095.

LICAN FOOD, 453-7000, etc. 2095.
THE ESCORATIVE AFTS TRIO, penied Liliener Choney, violinist Programmer and Committee of C

BARBERSHOP QUARTETS: S.P.E.B.S.Q.S.A. international preliminaries. International Room, El Cortez Hotel, Saturday, March 16, 8:00 p.m.

FELD QUARTET, Otto and Lynn Feld, violins, Rebekah Campbell, viola, and Glen Campbell, cello, Mozar's Quartet in B. Flat Major, Beethoven's Quartet (p. 18, No. 6, Dvorak's Plano Quintet, St. Peter's Church Auditorium, Del Mar. Saturday, March 16, 8:00 p.m. 489-0929 or 480-2988.

THE INTIMATE P.D.Q. BACH, spoofs on classical music. S.D. Civic Theatre, Saurday, March 16, 8:15 p.m. 236-6510

ORGAN RECITAL by Cynthia Woodson, featuring Baroque contemporary literature. Guest soloist Randy Brinton, violinis Fietcher Hills Presbyterian Church, 455 Church Way, El Cajor Sunday, March 17, 8:00 p.m. 463-6631.

TOSCA, a preview of the opera, part of Spring Chamber Music series. Third floor Lecture Room, S.D. Public Library, Tuesday,

THEATER

THE LITTLE FOXES, presented by USIU's School of Performing and Visual Arts, S.D. City College Theatre, Tuesday through Sunday, March 17, 8:00 p.m. 239-7854.

THE BIRDS by Aristophanes, Stagehouse Theatre, Grossmont College, Friday, Saturday, March 15 and 16, Thursday, Friday, and Saturday, March 21, 22, and 23, 8:00 p.m. 465-1700, ext.

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.

SHORT SHORTS, an evening of seven short plays, including Pinter, tonesco, Beckett, Ring Lardner, Lanford Wilson, an others. Presented by UCSD Drama Club. UCSD Theater, Fridaand Saturday, March 15 and 16, 8:00 p.m. (Saturday matines 2:00 p.m. Free admission, 453-200, ext. 2491.

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

THE RIMERS OF ELDRITCH, by Lanford Wilson, presented by the Mesa Colege Drama Department, Apolliad Theatre. Mesa Colege. Friday and Saturday. March 15 and 16, 8:00 p.m. 2/9-2300, ext. 236.

NO EXIT, by Jean Paul Sartre, Old Globe's Cassius Carter Stage Balboa Park. Tuesdays through Sundays, 8:00 p.m. Through March 31, 239-2255.

BORN YESTERDAY, by Garson Kanin. San Dieguito Litti Theater. County Fairgrounds, Del Mar, Fridays and Saturday through March 16, 8:30 p.m. 297-0338.

IRMA LA DOUCE, with actress Ruta Lee. Off Broadway Theatre Tuesdays through Fridays, 8:30 p.m.; Saturdays, 6:00 and 9:30 p.m.; Sundays, 2:00 and 7:30 p.m. Through March 31. 235-

THREE PENNY OPERA, by Bertolt Brecht (music by Kurt Weil Old Globe Theatre, Balboa Park, Tuesdays through Saturday 8:00 p.m. 239-2255.

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

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