

Former UCSB Director of the Center for Black Studies Gerald C. McWorter claimed yesterday that "Bakke will just be legal legitimizing for behavior that is already being implemented." (Photo by Karl Mondon)

McWorter Tells of Bakke 'Dimensions'

By KERRY TEPPER

Focusing on the issue of Bakke, Gerald C. McWorter, former director of the Center for Black Studies at UCSB, provided a powerful discussion of the dimensions of the now famous case.

McWorter, who is currently an associate professor of Black Studies at the University of Chicago (Illinois), explained that the "dimensions" of the Bakke case and the "issues" raised would be highlighted, rather than the "details."

"The Bakke case involves issues fundamental to what's happening objectively in the country. It must be understood why it is a major social question in the U.S.," he said.

Citing results of the Civil War, which he characterized as "in part a revolutionary movement," McWorter said that "Laws were passed to guarantee the slaves rights as it was seen as society's responsibility to bring slaves into the mainstream of society."

"But, what occurs in paper is abstract, and we must look at concrete facts and see what really happened."

Discussing the concept of social engineering, whereby society consciously plans change, the dynamic speaker raised the question: "Can you legislate morality and social objectives?"

"The 60's policies are no longer possible," he said. "You can't mandate change because people feel something is being taken away from them." McWorter added that "As the economic pie gets smaller, people are made to believe that competition is becoming stiffer."

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In Wake of Audit

S.B. Grand Jury to Probe 'Questioned' I.V. Funds

By JOHN BAUR

The Santa Barbara County Grand Jury will begin an inquiry today into questions raised by the audit of the Isla Vista Municipal Advisory Council (IV-MAC).

The involvement of the Grand Jury follows an investigation by the District Attorney's office that examined the actions of two "former employees" of the IV-MAC in regards to "questioned appropriations" of \$700 in federal Comprehensive Employment and Training Act (CETA) funds. An audit of the IV-MAC by the County Auditor-Controller revealed the appropriations and the method by which the payments were made.

Four cancelled checks in the files of the IV-MAC account for the missing funds, according to County Auditor William Parsons. Two checks made out in April and two in May show unauthorized payments to former IV-MAC bookkeeper Frank Chabrow and former Administrative Analyst

David Strayhorn. The files contain no warrants, authorizations, or approval by the IV-MAC board for the disbursement of these funds. All four checks were written by Chabrow, who worked under Strayhorn.

In a letter to Parsons dated November 8, Howard Dyck, the present administrative analyst for the IV-MAC, acknowledged that the Council would try to return all of the questioned expenditures, including the \$700. The letter says in part,

"Attached is the first part of our repayment of the \$1,202 in questioned costs. This particular \$350 was returned by Mr. Strayhorn. . . Mr. Chabrow has stated his willingness to return the funds, but his assurances in the past have not been fruitful. In either case, if the funds are not returned we are preparing to take them to small claims court."

Parsons confirmed that he received the first payment but stated that he had not yet

received the payment from Chabrow.

Nancy Sieh of the District Attorney's office stated that return of the funds would not affect the investigation, if it was determined that a crime was committed. "It is no defense to any crime of theft that the money was later returned," she said.

Sieh would not confirm that the Grand Jury would begin consideration of the case today, or even that the D.A.'s investigation would be completed this week. She stated that the investigation centered on the question of whether the funds "had been appropriated to the personal use of the employees." If they had been, this would constitute embezzlement, according to Sieh. She also noted that, since the funds in question were federal funds, there is concurrent jurisdiction with the FBI. However, a spokesman for the FBI denied that the Bureau was (Please turn to p.16, col.4)

Sithole's Speech to Highlight Conference on African Issues

By JOHN M. WILKENS

African nationalist leader Ndabaningi Sithole will deliver a speech Saturday to highlight UCSB's three day International Conference on "Colonial Education and Contemporary Conflict in Southern Africa: African and African-American Perspectives."

Sithole, a leading contender for President of an independent Zimbabwe, will speak on current developments in Zimbabwe and Southern Africa at noon Saturday in Lotte Lehmann Concert Hall.

"This could be the biggest thing that ever happened here," Dr. Agrippah Mugomba, acting

director of UCSB's Center for Black Studies said. "For all we know, we could some day be addressing him as Your Excellency."

According to the Center of Black Studies, Sithole's lecture is a "once in a lifetime opportunity to meet, listen, and talk to an outstanding African statesman and revolutionary leader."

Sithole's speech is just one part of the convention which will feature scholars from six African nations and other parts of the world. Some 200 people are expected to participate in the gathering which opens today with a keynote address by Dr. Winston Doby of UCLA and an afternoon panel focusing on "African-Americans and the Liberation of Southern Africa."

According to Mugomba, the three day convention will focus on European systems superimposed upon African areas by the occupiers, as well as European educational models in continued use in Africa after the departure of the colonial powers.

"We are particularly interested in the ways in which colonial education, or rather colonial miseducation, has affected our attitudes on a variety of issues," Mugomba said. "We are also interested in ways in which colonial education socialized African political elites and what it meant to the leaders who later came to power."

Today's African leaders, Mugomba explained, are learning that they have to "operate within the system. The rules have been determined by the departing colonial powers."

"They are inheriting a kingdom



African Nationalist leader Ndabaningi Sithole will be on campus Saturday as part of UCSB's International Conference on Colonial Education and Contemporary Conflict in Southern Africa.

that had been mishandled," he added.

Some changes have been made, Mugomba said, but they have been largely "cosmetical rather than fundamental." For example, one African country, according to Mugomba, has changed the Ministry of Law and Order to the Ministry of Justice. Despite this change, "people are still being jailed," he claimed.

"The mere change of the name didn't alter the psychological impact of colonialism," Mugomba said.

In Southern Africa, he continued, most "institutions are designed to deal with the minority," which in his opinion, is "acute oppression."

"How do you expect institutions originally designed to serve the minority interests in South Africa to become systems to serve the majority?" Mugomba asked.

(Please turn to p.16, col.4)

Farm Workers Boycott Grapes To Protest Delano Ranches

"When the union's inspiration through the workers blood shall run there shall be no power greater anywhere beneath the sun for what force on earth is weaker than the feeble strength of one But the union makes us strong"

"Solidarity forever
Solidarity forever
Solidarity forever
For the union makes us strong"

By KIM KAVANAGH

Sung to the tune of the Battle Hymn of the Republic, over 60 people lent their voices to "Solidarity Forever," to generate the vivacious energy that was evident at the United Farm Workers (UFW) meeting held at

UCSB last Tuesday night.

Under the theme of "The Grape Boycott is Back," the crowded room listened as UFW members told of the union's future goals and aspirations.

Special guest speaker, Gretchen Laue, of UFW's Southern California Boycott, gave a brief history of the union beginning in 1962 when Cesar Chavez, UFW's original organizer, went around to small groups of farm workers explaining to them the power they could have in 1975 when enough pressure was put on the growers to pass a law which gave the farm worker the right to choose.

Laue said that the UFW's dream is a nationwide union and eventually a "poor people's" union in the cities.

"Then we can go into the cities and set up services for the poor people. But those dreams won't come true without the marriage of the cities and the fields," Laue stressed and added that, "The worst enemy we have is when people don't think something can get done. That's what the growers want."

She asked the audience to "sacrifice" their time for this just cause. She explained the present boycott against the "Delano Seven," seven ranches in the Delano area that won't sign contracts with the union, that would give farm workers deserved rights.

There are five teams throughout Santa Barbara that (Please turn to p.16, col.1)

HEADLINERS

The State

SANTA ANA — A college janitor who killed seven people in a campus rifle attack last year has been committed to Atascadero State Mental Hospital. The judge said the janitor should never be released.

SACRAMENTO — The Student Lobby of the University of California says it has agreed with the U.C. Administration on a \$51 reduction in the student education fee. The lobby said the reduction depends on the state appropriating about \$6,600,000 to make up the difference.

LOS ANGELES — The Jewish Defense League's west coast leader, Irving Rubin, threatens that his group, as he puts it, will "break up the whole Convention Center" in Los Angeles where a Soviet trade and technical exhibition is being held. Rubin said, "We have to do something drastic to gain the attention of the press."

SAN FRANCISCO — About two thousand demonstrators, opposed to the Shah of Iran's state visit to the United States, marched through San Francisco's government and financial districts in a noisy but disciplined protest. There were no reports of violence during the march.

The Nation

WASHINGTON — A proposal to let doctors prescribe marijuana as medicine gets a hearing from an advisory commission of the Food and Drug Administration. The issue before the panel is whether to legalize the drug's use for persons with glaucoma and asthma, as well as for those undergoing chemotherapy.

WASHINGTON — A House-Senate Conference Committee resumes work on a national energy program, trying to resolve a stalemate over electric rates. Senate conferees have refused so far to go along with the Carter Administration's proposal to force utilities to offer lower electric rates at night and at other times when demand is low.

ORLANDO, FLORIDIA — Singer Anita Bryant will continue promoting Florida orange juice for another year, despite a controversy over her fight against homosexuality. The Florida Citrus Commission voted unanimously to extend her \$100,000 per year promotional contract through August 1979.

DECATUR, ILLINOIS — Former Governor Reagan addressed another Republican fund-raising dinner last night. He said that Republicans must convince voters that they actually are the party of main street not the party of big business and the country club.

The World

LONDON — Health, Education and Welfare Secretary Califano says the Carter Administration will unveil a national health insurance plan next year. Califano told a news conference in London the administration would like to see the plan approved in the President's first term.

GENOA, ITALY — A judge in Genoa says Coca-Cola bottles do not properly list the drink's ingredients, and he's ordered the nationwide seizure of all bottled Coke.

DAMASCUS — Security surrounding Egyptian President Sadat's visit to Syria is reported to be extra tight. Sources in Damascus say Sadat's proposal to go to Israel has increased his chances of being a target for extremists. Hundred of armed guards were on hand for his arrival yesterday morning for talks with President Assa.

ROME — U.S. Ambassador Andrew Young says the internal policies of both Egypt and Israel would profit from a meeting of the two countries' leaders. Young said problems within each of the countries are potentially as explosive as the Arab-Israeli conflict. Young said he was not sure the Arabs would create a Palestinian state even if Israel returned the occupied lands.

—JOHN SCHENTRUP

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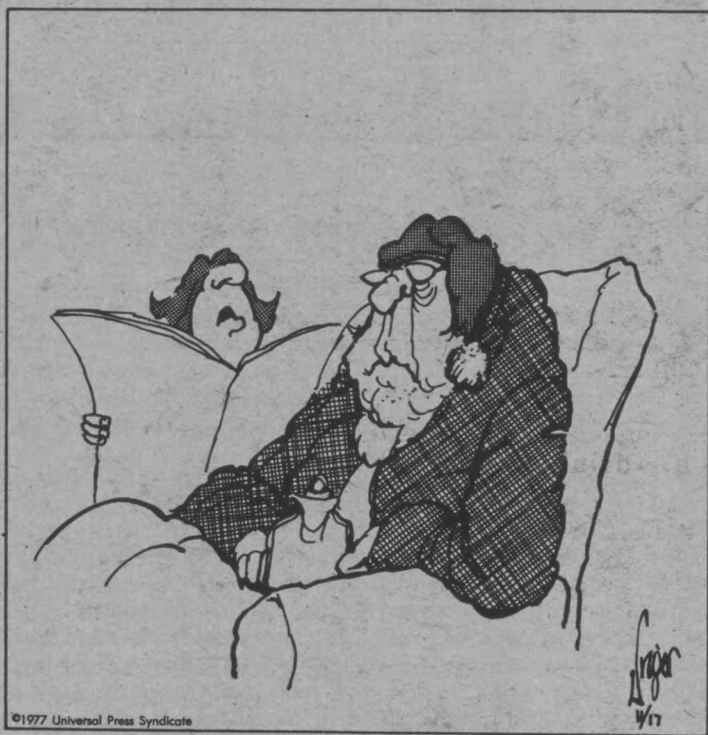
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Student Lobby Chooses Hill For Internship in Sacramento

By RACHEL WEINTRAUB
UCSB's UC Student Lobby branch has chosen an intern to serve in Sacramento during winter quarter-1978. Brian Hill, a UCSB graduate student, will be representing UCSB's concerns at California's State Capitol.

According to Rich Leib, UCSB's Lobby Director, Hill was "highly motivated and the most qualified out of the four applicants. He's the first graduate student in all the campuses to ever be picked as a UC Student Lobby intern. With extensive research work in history and political science at the University of Hawaii, we felt he was the most qualified to work on research projects for the Lobby."

Leib said that Hill will be working with four other UC representatives coming from Irvine, UCLA, UC Riverside, and

Santa Cruz. These Student Lobby interns will be aided by the Lobby Administrative Director, Susie Allison, and three co-directors: Bret Hewitt, Phylise Smith, and Jon Haber. These co-directors are former UC students who were chosen to serve for a two-year period by the Student Body President's Council (SBPC). The SBPC acts as a board of directors for the Lobby.

The Lobby, which is sometimes termed as the University's political arm, is one of the twelve most effective lobbying groups in Sacramento.

Administrative Director, Allison, stated, "The interns usually work on a variety of things. They do a lot of literature research, draft testimony, work on voting records, maintain contact with special students groups on their particular campus, and lobby on occasion-

depending on the skills of the individual. It's a really valuable internship, because one takes part in every function of the office."

Leib related that the interns are usually assigned to work on one particular project, which pertains to the UC system. They work with the co-directors. In the past, some of these projects have been the BOARS Admission proposal, housing, and the like.

He said, "UCSB's interns have always worked out real well and have been some of the most successful interns. They work a regular work day for five days a week, are provided with housing, and are able to receive credit through a department."

Because the intern is working on issues, he is exposed to all aspects of the legislature. Leib added, "Being an intern gives one an overview of how the legislature works."

Two Win Council Seats

By RICH PERLOFF

The vote count was slightly different, but the outcome was the same. Alan Kassan and Alan Beardsley are the two new A.S. off-campus representatives following Sunday's recount.

Kassan retained his top position, garnering 269 votes, or 18 percent of the balloting. Kassan had led his nearest opponent, Alan Beardsley, by three votes after the initial count. Beardsley's modified total was 268 votes, making this election one of the closest in recent memory.

All of the standings did, in fact, remain the same. The third candidate was Jerry Harris, who accounted for 259 votes, or 17.5 percent. Al Sassoe was fourth with 244 votes (16.5 percent), followed by Esther Leong (242 votes), Doug Mikkelsen (159),

and 46 write-in votes for David Martinez, who officially withdrew about a week before the election.

"I was really surprised that it was so close," said Kassan, who also expressed some degree of surprise at the outcome. "I'm surprised that Jerry Harris didn't win. Jerry made a lot of noise and worked extra hard."

Kassan was not overly surprised at the low voter turnout, commenting that he had gotten some inkling of what was to come when he did his last minute campaigning in front of the UCen.

"Half of the people I talked to said that they weren't registered to vote and the rest said 'vote for what?'"

Kassan will, along with Beardsley, begin his functions at tonight's Leg Council meeting. Both expect that it will take some time to become acclimated to

their new positions.

"The first thing that I want to do," said Kassan, "is get better informed. One thing that I do want to get started working on is course and professor evaluation by the students."

Beardsley also suggested that it will be at least a few meetings before he will be able to function at peak capacity.

"I don't know half the people on the council yet," he began, "I haven't been to a meeting yet. Once this quarter's over with finals and everything, I can go full force next quarter."

Beardsley, like Kassan, mentioned that he will have to take a good look at the issues facing Leg Council, but he does have a few projects in mind.

"I want to get the Curnutt thing out of the way as fast as possible," said Beardsley.

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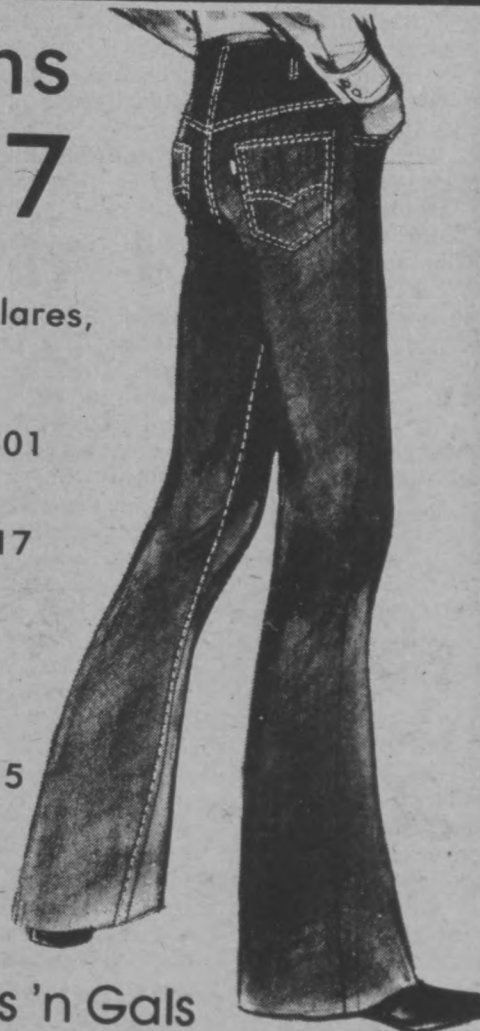
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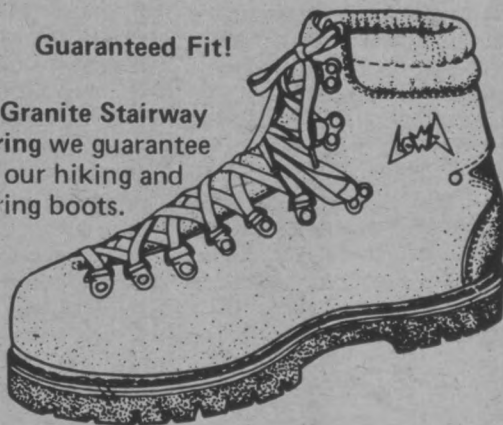
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DAILY NEXUS

Opinion

THURSDAY, NOVEMBER 17, 1977

PAGE 4

letters

'Teachers Plagued with Fear?'

Editor, Daily Nexus:

A college faculty is purportedly an educated assemblage of empirical and philosophic truth-seekers, right? They are here to provide us with information and to impart whatever personal wisdom they have acquired from their experiences and research. Or am I mistaken?

Are professors, in fact, only conformist beneficiaries of the university tenure system of reward and punishments? The question arises when the in-

visibility of UCSB's esteemed faculty — from all student sponsored educational forums and lectures — becomes a blatant and disheartening reality.

Are teachers plagued with a fear of administrative retribution? Are they afraid of less formal involvement with students (other than the sensual benefits many have come to expect) or are they simply not interested in expanding their own fields of vision?

The predictive absence of

faculty participation in any educational program provided by the unpaid, unrecognized educators, the students, causes me to question their authority and motives for teaching.

Is learning legitimate and "truthful" only when it is uttered by full professors who are paid to comply with U.C. standards — under threat of unrenewed contracts or refused tenure? Where is the wisdom, where are the values of our teachers? Why do we spend hours in the idealistic effort to uncover the complicity of business and government — when those whom it most directly affects offer no support?

The issues are many; don't you have any questions? Are you going to continue preaching status quo while South Africa hastens toward civil war, as the oil companies set up cartels regulating uranium prices, as the SST and nuclear weapons proliferate, while people the world over are threatened with starvation and imperialist exploitation? Will you stand silent?

Susan Swift

No Parasitic Lecturers

Editor, Daily Nexus:

I would like to shed some perspective on the Yoko Ono issue. I think the arguments used to enhance her viability as a campus speaker are quite weak when one considers the fact that campus speakers are paid for their services. This is an important variable to consider. A study done over the last five years by Dr. J.L. Wellington of the Univ. of Mass. concluded that "the campuses are being exploited by those who no longer find satisfaction in the financial earnings of their professions." Did you ever wonder why certain people started touring campuses and lecturing for \$300 to \$7,000? Think about it.

I admit that this would be the case for former Watergate conspirators, but just think of the opportunity to fire questions at some of the people who have directly influenced our lives and molded some of the directions of this country. Yoko Ono may very well have something to say but it makes a hell of a lot more sense to focus in on important hard core issues. I submit that her popularity is solely and historically based on being attached to John Lennon. In short, a parasite living on our already established attitudes of The Beatles. For example: if I was Jackie Onassis' lover for just one year and public had it confirmed, I could very well shit on a newspaper and sell it for art, become a popular columnist by reporting the choice of T-shirts

worn by Jackie, and speak at UCSB for \$500. Just observe the recent actions by Judith Exner if you don't believe me.

If the Ono supporters persist: I would like to lecture next week behind the UCen on the probability of a male human giving birth to a cup of Maxwell House Freeze Dried Coffee (decaffeinated).

Armen Garo Harmaian

A Nice Nuclear War?

Editor, Daily Nexus:

After Daniel Ellsberg's talk last week, I was talking to a man about nuclear weapons and he said, incredibly, that maybe it wouldn't be so bad if there was a nuclear war; it would greatly reduce the population and ease the consumption of the world's natural resources! Surely overpopulation is a global problem, and world hunger and poverty are pressing issues, but this as a means of eliminating those problems? I couldn't believe what I was hearing.

I would love to think that nobody really felt this way, and that no one thought that nuclear war could be a culling of the world population, a windfall even, ignoring the millions of human lives it could snuff out. His argument was based on the idea that there was a surplus of people on earth, implying that some people were unnecessary, which the survivors would be better off without. Since when was anyone

entitled to judge another person's worth, and pronounce on his or her relevance to life?

Of all the important issues that face us and need our attention, this man's attitude points to a possibility that surpasses the rest in permanent damage to life. Nuclear war is not just a possibility with this attitude; it is likely. When we ignore what happens to the victims, we ignore the fact that we all may be the victims of nuclear war. When we concern ourselves only with rationalizations and economic justifications of nuclear war, we are doing no less than pressing the button ourselves. And when we don't think about it at all, we are being forced to accept whatever those with something to gain will give us.

Marielle Flood Aldrich

The Nexus welcomes letters from its readers.

viewpoint

Editor Responds to New Rep's Attack

By RICH PERLOFF

Is the A.S. election finally over? Too bad. I almost wish I still had time to exert what influence I could in altering the outcome. So Alan Kassan and Alan Beardsley are the new off-campus representatives. Well, bravo Mr. Kassan. I sincerely hope that you find Mr. Beardsley to be more reasonable than he showed himself to be in his response to my previous commentary in the Nexus (11-9).

Mr. Beardsley, I spend quite a bit of time in the Nexus offices, and anytime you care to call me a scurrilous dog you may certainly come in and do so. Come to think of it, I have never seen you in here apart from the time you came seeking our endorsement. I would submit that your lack of knowledge where the campus newspaper is concerned hardly puts you in a position to question the merits of my associate editorship.

I find myself in the position of having to explain a few basic tenets of the Nexus. First of all, Mr. Beardsley, you may have noticed that my viewpoint appeared on a page set aside specifically for such commentary. As a student, it is my prerogative to submit to that page just about anything I care to.

I hardly see why you worked yourself up to such an extent over my personal endorsement of Jerry Harris. You mentioned that the Nexus came out with a "more studied" endorsement a few days earlier. Pardon me, but why am I to be faulted for at least partially agreeing with the editorial board of the paper? I don't suppose it was because our second choice (Harris) was not your own?

Concerning your allegation that I didn't ascertain the facts when I suggested that you considered your 1 p.m. class more important than the candidates forum, I suppose I should inform you that I got that tidbit of information from Rich Leib, whom you apparently instructed to speak for you at the forum.

I'm sure that we are all very gratified to see your extensive list of qualifications in the Nexus at last, Mr. Beardsley, but I must remind you that I was on the endorsement board of the Nexus as a non-voting member and heard no mention previously of any of the achievements you mentioned, outside of Student Lobby. Hence, your assertion that you would have welcomed an opportunity to discuss these things with me seems a bit incongruous.

Mr. Beardsley, I am perfectly willing to stand on my integrity as a journalist, the candor of my convictions, and my right to any opinion I choose. You say that you do not wish to debase the political process by resorting to name calling. You have locked the barn after the horse has escaped. I submit that the burden of displaying any semblance of ethical behavior lies with you.

Light Up Your Life

Editor, Daily Nexus:

Lately I've heard nothing but complaints from bicyclists who have been cited by campus police for riding without a bike light. I admit, getting a ticket is a hassle, and paying the fine is hard on the budget. But it's for the cyclist's own good. However corny it may sound, it is still true. I am paranoid to drive through campus or Isla Vista at night because I cannot see the bike riders! I am not exaggerating when I say I almost hit a girl last Saturday

night. It was no one's fault. Driving down a dark and dewy street, I could not see her until she was in front of my headlights. Fortunately, I was driving slowly and was able to stop short of disaster. The point is, if she had a bike light, the whole incident would not have occurred. It costs money to get a light; I know, I just bought one. It was a small price to pay for something that may save my life. So please, for your own safety, buy a bike light and use it!

Nancy Daggs

Boycott the Bookstore

Editor, Daily Nexus:

This morning (11-16) I started to walk into the UCSB Bookstore to peruse the shelves and place a book order for a course I will be teaching Winter quarter. At the entrance to the bookstore I was stopped to leave my purse in a locker. I refused and asked to see the manager. Someone in charge was sent over. He also stated that I could not use the bookstore unless I left my purse in a locker. I offered to have my purse inspected upon leaving the bookstore, but this did not have any effect.

Therefore, I will not use the bookstore for personal purchases and plan to order books for my course from other sources. I urge others to do likewise as long as the sexist harassment continues. Last year the bookstore manager, Earl Wordlaw, assured

Dr. Marilyn Brewer, Psychology Dept., that the policy of not allowing purses into the bookstore was going to be changed. If the change did occur, it was shortlived.

If other students, staff and faculty have had similar problems with the bookstore and would like to see some action taken, please contact me or Dr. Brewer through the Psychology Dept. office.

Madelyn Silver
Psychology Dept.

The Nexus welcomes letters from its readers. Letters must be typed on non-erasable paper using a 55-space line, and should be brought to the Nexus editorial offices beneath Storke Tower.

Music

"This is a song in which God will talk to you through me. Needless to say, it's a great honor."

Heart-felt Sarcasm --- The Prince of Cynics

By BEN KAMHI

Like every musician, Randy Newman has good and bad nights. But a guy like Newman, who needs only his songs, a piano and his wit to arouse a crowd, has to be extraordinarily indifferent to put on a poor performance. So it comes as no surprise that Newman's concert at the Arlington Theatre last Saturday night was up to par, and indeed one of the most entertaining events to grace Santa Barbara in months.

Returning to town for the first time since his two shows in Campbell Hall almost three years ago, Newman rendered a satisfying set, comprised of more than twenty songs — about two-thirds of his entire repertoire. The show was nicely balanced, and smoothly paced, with ample doses of Newman's heart-felt cynicism, sarcasm, and sincerity.

Though the release of Newman's first album in over three years, *Little Criminals*, has prompted his current roadwork, he played only a handful of tunes from the LP, including "Arizona," "Short People," "Sigmund Freud's Impersonation of Albert Einstein," and "Texas Girl at the Funeral of Her Father." The set spanned his career, but he drew upon material mainly from his *Sail Away* and *Good Old Boys* albums — the LP's that the sellout crowd was most likely to respond to.

Newman's voice is not a finely honed instrument. And his piano parts provide only rudimentary accompaniment. His songs shined as the focal point of the show, yet it was his blunt, sometimes slurred attack and sparse accompaniment that held the audience's attention to the simple melodies and lyrics.

It was from *Sail Away*, however, that

most of Newman's darkly cynical pieces were taken. "Burn On," "God's Song," and "Political Science" all succeeded in throwing a shiver into the crowd. Stark white lighting and slow, suspenseful chording put the offbeat romance, "You Can Leave Your Hat On" into the proper perspective, with the audience rallying around his peculiarities.

Cutting away at our common prejudices, Newman bit into the short, fat, yellow and black with a couple of his older tunes, "Yellow Man" and "Davy the Fat Boy," performed during the first of two encores, along with some more recent compositions, "Rednecks," the satiric attack on self-righteousness, and "Short People."

Later on in the set, "Wedding in Cherokee County," rekindled his taste for romantic irony: "I will carry her across the threshold — I will make the light dim — But though I will try with all my might — She will laugh at my Mighty Sword — She will laugh at my Mighty Sword — Why must everybody laugh at my Mighty Sword?"

In juxtaposition to the travesties Newman offered, he delivered several sensitive, genuinely affecting songs — "Marie," "Texas Girl," and the classic loser's anthem, "Guilty," among them. "Linda," a short piece that Newman dredged from the far past, at first made little impression upon the crowd. But before the last verse, Newman interrupted himself, announcing "The line at the end really saves this from being a mediocre song." Then he finished the verse, "Linda, I love you," with the crowd's wholehearted appreciation.

While Newman's performance lacked the instrumental flourish used on his



Songwriter Randy Newman poked fun at the short, fat, yellow and black. (Photo by Eric Woodbury).

albums, his live renditions are seasoned with a special humor that his recordings often fail to convey. In one of his character sketches of the southern man, "Birmingham," Newman devotes a stanza to his dog: "Got a big black dog — And his name is Dan — Who lives in my back yard in Birmingham — He's the meanest dog in Alabam'," then after a moment's hesitation, he adds, "Get 'em Dan," with a subtle emphasis, underscoring the humor — but you had to be there.

Another performance bonus was Newman's slight onstage insecurity, manifesting itself in his frequent candid interruptions and explanations. After finishing "He Gives Us All His Love," he took up this issue of his reverence — an issue recently raised in *Rolling Stone* magazine (11-17-77) in Charles Young's story, "Randy Newman Snubs God."

"Who says I'm not religious," Newman remarked Saturday. "You think I write this stuff for money?" And later, before unravelling another religious lampoon, "God's Song (That's Why I Love Mankind)," he announced, "This is a song in which God will talk to you thru me . . . Needless to say, it's a great honor."

Even Newman's first encore selection was underscored with humor. He played "Lonely at the Top," the sometimes true tale of stardom and success in the music industry. Singing, "Had my pick of any girl," he again stopped — "Don't laugh!" Continuing with a brief intimation of instrumental prowess, he interrupted the audience's laughter, "Thought it was gonna get exciting for a moment there, didn't you . . . Aerosmith at the bowl or something . . . But this is more difficult (Please turn to p.11, col.4)

Interview

Director, Composer Detail Challenges of Children's Plays

By HEIDI BENSON

Kids are always being reminded of the limitations of the world, and of how much (how little rather) their imaginations and energy are to be tolerated. So it's nice (if not completely new) to hear the conviction that "the impossible is possible," even when the proof is a wiley mouse-maiden who finally gains the ultimate goal: to marry royalty. The mouse king, a previously avowed bachelor, has demanded the impossible task of his suitors: the recipe for soup from a mere dry sausage stick.

"Soup From A Sausage Stick," Hans Christian Andersen's story of perseverance, as adapted by Marie Starr and Larry Jorgensen, offered such fare to two packed matinee audiences last Saturday, at least half of whom were children.

But even if you've been around the world twice and are quite mature, this production is worth seeing. It's a fun play, the set is

great (thanks to Eve Bowen and Scott Osborn's lavender and grey royal mousehole,) and if all the acting is not super polished, the original music, choreography, and well-paced ensemble spirit are enough to charm you and your young ward down to the Drama building on campus on even the most sparkling weekend afternoon. The show runs again this Saturday, November 19, at 11 a.m. and 2 p.m. Tickets are 75 cents.

After the performance director Jonathan Silver and Tony Kortick, who composed the score, talked about the dramatic process: JS There were several challenges for me inherent in it. One was the style of children's theater, which is new to me. That was an interesting problem as a director, how you appeal to an audience of that nature. The other challenge was directing in a large space, directing on that stage with those particular requirements of the proscenium

stage, a large space which had a myriad of technical problems which I'd never dealt with. So for me that was as great a challenge as the style of the play.

TK I heard about the play back in July. I talked to John in the fall and he said "I need someone to do the music for the children's show" and my first reaction was "No, forget it. I will not do this in a million years, I have too many things to do, cuz last year I did the music where I had to do someone else's tunes and it was a disastrous experience for me working with people who couldn't cut it, couldn't sing, couldn't really do it, and I said forget it, and I thought I wouldn't have enough time, and then I thought about it and kind of against my reason, I decided 'ok' with the stipulation that I would have total freedom and that I could do all the music myself cuz Marie had written the lyrics, but I wanted to do everything myself.

I worked on different problems

in different stages but never quite stood back enough. Like now, watching it all up there, I wish we could go back into rehearsal and do more. Especially with this type of theater, outside of educational theater, you have the chance to do that. You see it in front of an audience and then you readapt it, you add new things.

HB About educational theater, there's a lot of new things. They're really being concerned about the ideas that are being brought to the front for children. I

"The main thing in my mind doing the music is I was determined that in no way was I going to write down, to give them 'children's music.'"

wondered if you had any opinions or ideas or any aims in mind that were always in your head while you were doing this?

JS My goal with children's theater is to bring an audience into a theater, maybe an audience that's never been to the theater before, and have them leave wanting to go again.

TK The main thing I had in my mind in doing the music is I was determined that in no way was I going to write down, in no way

was I going to give them 'children's music'.

JS I'll tell you one thing right now, is that we went into it saying "I'm not going to talk down to children." And, if there is any major fault with the show right now it's that possibly I think the play is too sophisticated for the younger age groups, because of my interpretation of things, the way I played certain things.

TK The same way when I wrote, well, only one song I feel might have gone over their heads. That was the elf song that Bill sings, which is really a dissonant kind of song, it's really strange, but I decided I didn't care.

The main philosophy I had in writing the music was that here are kids that are listening to FM radio, who are 8 and 9, they know disco, they know the Stones, they know what's going on, and if I give them this pabulum Tom Thumb bullshit, they're going to be bored to death. And that's why the decision to make the ballet-banquet, which was originally a ballet, like Chopin type simpering ballet, I thought to make it like really a kind of bizarre multi-rhythmic disco kind of number, only more sophisticated than disco.

And, with elf song, I thought (Please turn to p.6, col.5)

Theater

Condensed 'Catch 22' Works Due to Fast-Paced Humor

By SEAN TAYLOR

Le P'tit Cabaret's new production, "Catch 22", opened on November 4 and will run every Thursday, Friday, and Saturday through December 17.

The play, adapted from the 650

page novel by the author, Joseph Heller, was a flop when it opened in New York back in the sixties, providing Heller with the premise for his "We Bombed In New Haven," which enjoyed substantially more success. The

failure of the play was just as much a fault of the sixties as it was of the script.

After all, condensing a work of such epic proportions as "Catch 22" takes quite a bit of condensing, such as combining four characters into one, and giving a painfully small amount of attention to half the action of the original, while omitting the other half. Even so, the script includes 42 characters, a situation that can only be handled by the old ensemble-to-the-max approach: twelve people playing forty-two. Playing five different parts in the same production is a very demanding test for an actor. In this particular production, it usually works. Sometimes it doesn't.

Ed Morales, playing Yossarian, is lucky, as he only has to concentrate on one part. Upon his entrance, the audience is relieved that he really does look like Alan Arkin. Morales has done a good job with his role, and has captured the rebellious-bewildered-crazy essence of the great Cold War hero, but it seems that the lightning fast change of scene and character going on all around him have acted as a trip wire for his character development. At

times, it seems that he is having such a hard time believing the ensemble characters that he is unable to make himself believable.

Robert L. Barber plays the parts of Colonel Cathcart and Major Major and doesn't change his characterization at all when he switches from one to another, which would make things pretty confusing if it weren't for the outrageous Indian headdress he wears as Colonel Cathcart (feathers in his cap; remember?).

Lori McComas is a notable member of the ensemble. Her parts in the show are many and diverse, and she succeeds in making each a real person. The scene in which Yossarian asks her, as Luciana the whore, to marry him clicks perfectly. It is the only moment in the show that contains true warmth.

Gary Conklin is another welcome addition to the ensemble. He is adept at all of his parts, but especially at that of Ex-PFC Wintergreen. Heller's symbol for modern bureaucracy, Wintergreen is the one who is really running the war, with his stacks of forms in triplicate. Conklin's ruthless expression and cigar jutting from the corner of his mouth create a vibrant image. Conklin is currently appearing at a teller's window in the Isla Vista B of A.

Terry Hendrickson plays the chaplain who, as in the book, is

the nearest to a narrator that you can come. The part of the chaplain is not really a difficult one, as he is mainly a straight man for any atrocities that the military status-quo characters wish to perpetrate upon him, but Hendrickson creates a solid character for himself. His only problem is the script, which deletes enough of the action from the book so that, when Hendrickson proclaims in the final scene that he has decided to stay and "persevere," we have not been shown any of the background that leads to that decision.

Lois Yaroshefsky plays Nurse Duckett, Natelly's Whore, and Mrs. Daneeka. She is quite effective, but seems to be in too much of a hurry at times. Frank Califano is a perfect Milo, with his wild-eyed self-confidence, and doubles as Aarfy, who unfortunately only appears in one scene in the production, the famous "I only raped her once" sequence. Bill Manley plays every last one of Yossarian's friends who ends up dead, and doesn't remain onstage long enough as any one person to give a clear character.

Though there are holes in the script that sometimes may irk you if you've read the book (or confuse you if you haven't), the production is highly successful as a dinner theater show; the pace is quick, the humor lively, and David Chartrand and Teresa Doohan are each to be commended for their fine work in the scenery and costumes.

Le P'tit Cabaret is located at 1826 Cliff Drive. Friday and Saturday nights, the price for dinner and show is ten dollars, but on Thursdays you get away with eight-fifty, and it's more of an intimate atmosphere in which to talk to the actors or merely party down. By the way, Tim, thanks for the brew.

Children

(Continued from p.5)

"maybe it'll go over people's heads, maybe it'll be too bizarre and atonal and strange," but I'd rather have the music over their heads than under. The play was a really good exercise. It was frustrating sometimes but people went away humming the songs.



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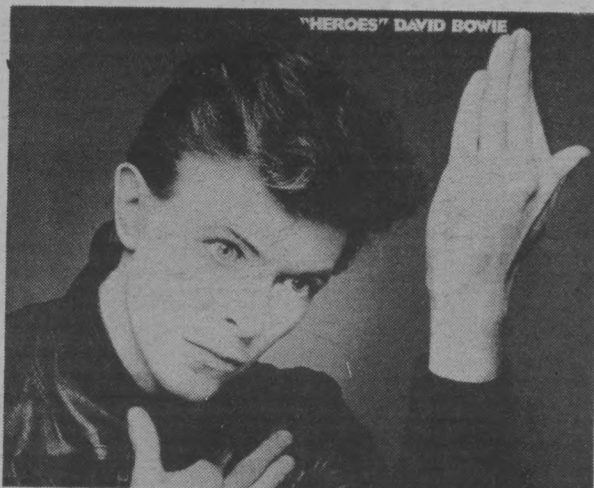
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Record Review

Progressive Rock Marches on
With New Bowie, 5cc Releases

By BEN KAMHI

David Bowie "Heroes"
RCA AFLI-2522

The inevitable axiom of rock 'n' roll is that neither punks nor pioneers stay very far ahead of the crowd for very long. The lifespan of rock's avant-garde elite is regrettably short. Yet even during the ebbs to his career, David Bowie has managed to defy this norm, consistently producing material generally superior to the standard rock grind.

Bowie's new album, *Heroes*, well exemplifies the progressive nature of his music, and maintains his stance far ahead of most artists. The LP is everything that could be hoped for from Bowie — proficient, energetic and potent. While the album is not quite the revelation to rock that his classic *The Rise and Fall of Ziggy Stardust and the Spiders From Mars* was, it is his most exciting studio recording since *Young Americans*, three albums ago — or even *Diamond Dogs*, if you never really took a fancy to Bowie's disco excursions.

The basic format of *Heroes* is easily discerned as an extension of *Low*, Bowie's last album, which marked a shift in emphasis towards instrumental exploration in the fashion of Europe's techno-rockers. Comprised of seven short songs — almost all less than three minutes — on one side, and four lengthy instrumentals on the other, *Low* was a bold but disruptive departure. Though getting in tune with *Heroes*, like most Bowie albums, takes a little time, and some of the content here is similar to *Low*'s, the new release is much more compelling than his last — the songs are easier to get a hold of.

Schizophrenia prevails throughout *Heroes*, both musically and lyrically. Bearing better vocal control than ever, Bowie makes shrills of panic and hysteria useful on almost every vocal track, right along side his subdued pleas. Bowie too has arranged an impressive array of musicians to effect the album's machine-like tone.

Following up on his work with keyboard-synthesizer-tapes wizard Brian Eno from *Low*, Bowie has employed both Eno and one of his longtime colleagues, lead guitarist Robert Fripp — formerly the genius behind King Crimson — for *Heroes*. Rhythm guitarist Carlos Alomar, percussionist Dennis Davis and bassist George Murray, all veterans of Bowie's back-up groups, contribute to the

LP, co-produced by Bowie and Tony Visconti. While this is indeed the most dynamic band that he has assembled since Mick Ronson and the Spiders, they are restrained by the mix from overwhelming him. Subsequently, the album's frantic tone is accentuated with an electric blend of electronic techno-pop.

The title track glows hauntingly, promising to be a classic. At first it appears to be the song of a starry-eyed romantic — with nothing binding them together, lovers are heroes. But amidst a barrage of Eno and Fripp fabrications, Bowie develops a bittersweet plea of sexual urgency.

Bowie's panic is paramount on "Blackout," a rapid-fire sequence stemming from a case of subconscious suffocation. Fear and desperation force the singer for a swim in the deep, with sharp rhythms and darting fills whirling around him.

"Sons of the Silent Age" maintains an icy edge, pierced only by the luring hook of the "sons of sound." "Beauty and the Beast" and "Joe the Lion" are both ambiguous character sketches, colored with frenzied vocals and chromatic instrumental waves.

The album's second side links four instrumental pieces together, starting with a tribute to German technology, "V-2 Schneider." Punctuated with a lively rhythm bearing the intonations of a march, the tune seems to embody the smooth, mechanized precision of a German assembly line. "Schneider" fades into "Sense of Doubt," charted with ominously dissonant piano chording.

"Mass Garden" lightens up the mood, with Bowie weaving an oriental texture on the koto. "Neukolin" combines some strains of the Far East with nuances of contemporary Eastern European jazz. With Bowie's saxophone fading into dissonance, "The Secret Life of Arabia" cracks the remote instrumental opening. The album's most infectious cut, Arabia's secret veil of mystery is portrayed with a sing-songy sort of synthesized disco hook. The song's placement, relieving the isolated instrumentals, was well planned and executed, leaving less distance between Bowie and the listener.

While *Low* failed to reach audiences because of its cool aloofness, the songs on *Heroes* make it a much more accessible work. My only complaint is that too often Fripp, the first guitarist capable of offering Bowie any real competition since Ronson played for him, is drowned out by massive synthesizer treatments.

Now if only this band would go on the road.

By SCOTT A. KEISTER

Lol Creme, Kevin Godley "Consequences"
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Creme and Godley are the other half of 10cc. A year and a half ago they left that immortal English band to record a 45, utilizing an invention of theirs, the Gizmo (a small device attached to the bridge of a guitar, with the capability to transform the instrument into an entire string orchestra, as well as an almost unlimited ensemble of other instruments and assorted noises). The 45 grew into an album, and the album into a triple-album as the ideas and versatility of the duo and the Gizmo expanded. The result is this astonishing record package, "Consequences."

(Please turn to p.9, col.2)

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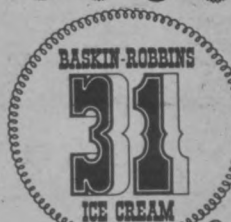
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MUSIC

"A FAMILY AFFAIR" starts a night of Latin-jazz, funk and samba at 9 p.m. on Saturday, November 19 at the Cafe Interim. The group, which consists of vibes, timbales, congas, guitar, bass and drums, will play selections by Cal Tjader, Santana and Mongo Santamaria among others. Admission is free.

Folk singer-guitarist TONY TOWNSEND will perform a benefit concert for the Direct Relief Foundation, a group dedicated to sending food and medical supplies to Third World countries, on Sunday, November 20 at 8 p.m. at the Lobero Theatre. Townsend is most influenced by Pete Seeger but performs largely his own material. Admission is \$4.

The UCSB JAZZ ENSEMBLE, directed by Edwin Bowman, will present a concert on Tuesday, November 22 at 8 p.m. in Lotte Lehmann Concert Hall. Works to be performed include Don Menza's "Piec For Two" and "The Opener" by Ray Brown. Admission is \$1.

The UCSB SYMPHONIC WIND ENSEMBLE will present its first concert this season on Saturday, November 19 at 8 p.m. in Lotte Lehmann Concert Hall. Admission is free.

British rock guitarist ROBIN TROWER will play Robertson Gym on Monday, November 21 at 9 p.m. Admission is \$7.50 general and \$6.50 for students.

An ELECTRONIC MUSIC CONCERT, coordinated by Douglas Scott, takes place on Sunday, November 20 at 8 p.m. in Lotte Lehmann Concert Hall. The selections will include student compositions performed on a variety of acoustic and electric instruments.

Songwriter-street poet TOM WAITS brings his Deluxe Main Street Burlesque Revue to the Intimate Lobero Theatre on Tuesday, November 22 in two shows (7:30 and 10 p.m.). Wait's seamy, city songs will be accompanied by a jazzy trio and preceded by the bumps and grinds of a burlesque dancer. Special 'small change' advance admission is \$5.99, while the cost at the door will be \$6.

Organist Virgil Fox makes a rare local appearance at the Arlington Theatre on Saturday, November 22 at 8:30 p.m. Selections by this internationally renowned musician will be predominantly from the works of J.S. Bach.

'Affaire' Milks Cliche Gags for New Laughs

By JOHN LA PUMA

"Pardon Mon Affaire" is everyman's affair. It gives encouragement to all of us, for surely if Etienne Dorsay (Jean Rochefort) as the middle aged, clumsy and married exec-gone-mad can seduce the most beautiful girl in all of Paris, we can win the sophomore next door or even that gorgeous but never vain TA or Prof.

"Affaire" is a French farce, a subtitled comedy that is simple and predictable but much more interesting and fresh than most of standard plot. Director Yves Robert ("The Tall Blond Man With One Black Shoe") has made a high-spirited, hilarious film of an ordinary and typical plot. "Affaire" is so good natured that sometimes you even find yourself laughing ebulliently at jokes you know aren't funny.

Etienne has three good buddies who support and encourage him as he makes his lame, endearing attempts at wooing the flashy model. Etienne doesn't particularly mind or dislike his wife: he's simply open to a change, an adventure. He does his bumbling best to cover his guilt ridden conscience.

We feel embarrassed by his effusive explanations to his confused but understanding wife. She is 41, has gone back to school and has to contend with a 17 year old who states earnestly his manly desires for her. Etienne goes to obvious and excessive lengths to track down the cosmopolitan Charlotte (Anny Duprey) and it's a lot of fun to watch.

It's also a little overdone. Etienne takes up horseback riding for the first time in almost twenty years because she rides; when he sights her one day riding, he catches up so fast that he must circle again and again to reduce

speed, like a bicyclist with no brakes. He buys new clothes, has his hair styled and adopts a cool guy, hip attitude. His colleagues stare, his wife is tolerant and Etienne is entranced, enamoured of the notion as well as the presence of Charlotte.

And so it goes. There are some very funny scenes in this movie, scenes which you can probably find in a 100 other comedies but in "Affaire" these scenes are fresh and new and precise. The humor isn't slapstick or knee-slapping but sort of casual and relaxed. The film is confident that it's amusing, and wants to share its innovation with you so you can laugh at it and at yourself and your fantasies.

The funniest adventure is of one of Etienne's pals disguised as an insecure, anxious blind man in an elegant Parisian restaurant. The knowledge that these by-day "respectable" men are rollicking pranksters as often as they can get away from home is also the unrealized reality in this film which we are graciously not hit over the head with.

Because we are allowed to see only a very small part of Paris — none of its open cafes, crowded streets and too few of its people, "Affaire" could just as well have been set in America; it is doubtful, however, that an American could have produced it; "Affaire" is more subtle, more relaxed, less obsessively conscious of its surroundings than many American comedies of this type.

This is a wonderfully comic and easygoing film. The jokes are not all funny, no attempt is made at the integration of the numerous subplots nor at much cohesion. Humor may well excuse anything, however, and it certainly makes "Pardon Mon Affaire."



The original 'nighthawk,' song appears next Tuesday, November 22 shows at 7:30 and 10 p.m.



Peter (Robert Whatley), former cu (Fayra Teeters, middle), is the mar daughter (Karen Staar, right) in UCS Of Honey," opening tonight at the S

Plugged In Eveni

The College of Creative Studies and the Department of Music present an Electronic Music Concert, coordinated by Douglas Scott, on Sunday, November 20 at 8 p.m. in Lotte Lehmann Concert Hall.

This most recent flowering of contemporary talent and creative experimentation has resulted in a varied program of student compositions. There is a piece by Paul Rinzier for live synthesizer

(elec strun "Nig cello Lique pian Truë meir "Agg by D Jay

Special Release



songwriter-pianist Tom Waits
performing at the Lobero Theatre with



former customer to a call girl, Helen
the man that breaks mother from
in UCSB's production of "A Taste
at the Studio Theatre.

Evening of Music

(electro-comp 101+200). Works for instruments and tape include Doug Scott's "Nightmusic" — piano, double bass and cello, and Jeff Falkner's "Structural Liquidations" — double bass, percussion, piano and reed. Other selections are "My True Love Hath My Heart" by Jan Retmeir, "Albedo No. 1" by Steve Slack, "Aggregate Dimensions" for Synthesizer by David Smalley, "Frost and Fire" by Jay Yim and an Overture.

FILM

"THX-1138," directed by George Lucas, will be shown in Campbell Hall tonight at 7:30 p.m. Directed by the same man that brought you "Star Wars," "THX-1138" examines a future world where everyone looks, thinks, and acts alike under the watchful care of a giant computer. Admission is \$2 general, \$1.50 faculty and staff and \$1 for students.

John Boorman's "DELIVERANCE," a gripping adventure story of man against man in the wilderness starring Burt Reynolds and Jon Voight, screens tonight at 6, 8, and 10 p.m. in Chem. 1179. Admission is \$1.

"FUN IN ACAPULCO," starring the late Elvis Presley, will be shown on Friday, November 18 at 6, 8 and 10 p.m. in Chem. 1179. Admission is \$1.

Bo Wilderberg's "MAN ON THE ROOF" screens in Campbell Hall on Sunday, November 20 at 7:30 p.m. Released in 1976, "Man" is described as a suspenseful police story set in Sweden. Admission is \$1.50 general, \$1.25 for faculty and staff and \$1 for students.

James Hogan's 1937 film "BULLDOG DRUMMOND ESCAPES," starring Ray Milland and Heather Angel will be shown at the Museum of Art on November 18-20, at 1:30 (except Friday) and 7:30 p.m. Donation is \$1.

STAGE

"A TASTE OF HONEY," directed by Jim Haberman, begins the first leg of a two week run tonight at 8 p.m. at UCSB's Studio Theatre. Starring Karen Staar, Fayra Teeters and Robert Whatley, the drama sensitively examines the development of a young girl. Admission is \$1.50.

A dramatization of Joseph Heller's best-selling book "CATCH 22" continues at the Le P'tit Caberet, 1826 Cliff Dr., Thursday through Saturday until December 17. The combined admission for dinner and show is \$8.50 on Thursdays and \$10 for the weekend.

"LOUISIANA LEGONG," an authentic River Raft Revue presented by the Otrabanda Company, steams into Campbell Hall on Saturday November 19 at 8 p.m. Directed by David Dawkins, the program is adapted from the outdoor circus-vaudeville tradition of American theatre. Admission is \$4.50 general, \$3.50 faculty and staff and \$2.50 for students.

Hans Christian Andersen's "A SOUP FROM A SAUSAGE STICK," directed by Johnathan Silver, plays the UCSB Main Theatre on Saturday, November 19 at 11 a.m. and 2 p.m. Based on one of Andersen's popular stories, the play asks the dramatic question, "Is the impossible possible?" Tickets are \$.75.

Consequences, Hillage

(Continued from p.7)

Crete-Godley were responsible for the more eccentric and conceptual nature of 10cc, thus recording lets them take their natural creativity to the limits. The album deals with man's final defense against nature, when Mother Earth rises in fury, unleashing an aggravated assault of weather that man has no protection against. From the holocaust one man emerges who has predicted the events, and understands how to deal with them — he composes a concerto to calm and sooth nature.

The first record of the set is the initial Gizmo project. All the music (minus drums and piano) comes from the ingenious device, and the music is surprisingly solid, emotional, powerful, insane, moody, and highly creative.

The following two records are entwined with dialogue written and performed by Peter Cook (a Goon show descendent). His tale of two lawyers, working over the divorce settlements between a timid middle-aged man and his hooker-spouse while the world is crumbling around them, is much in the vein of Monty Python — wry, dry, and very droll. Often his metaphors become too heavy, too ponderous, and the occasional breaks into song — performed, and penned by Crete and Godley — balance out the tone nicely.

The songs themselves are brilliant. As can be expected of these two, the musical styles vary from early hollywood, Hawaiian, Reggae, Rumba, Blues to Rock with equal finesse and tongue-in-

cheek. Kevin Godley's voice is by all means the sweetest and most lovingly clear example of pure singing you are likely to find anywhere, and the choral harmonie that made 10cc famous are ever-present here.

"Consequences" is lacking in slight measures of dynamics, and the tone is sometimes too flat — but as a completely conceptual work of art, it is quite the most ingenious and ambitious project of the year, and a visionary landmark in the Progressive Rock mainstream. It's expensive, but it's worth it.

Steve Hillage "Motivation Radio"
Atlantic SD 19144

Steve Hillage does not have fame to sell his records. In the past he has played guitar with Gong and Todd Rundgren, and most people still do not know his name. Steve Hillage is a brilliant guitarist, a spacey and engaging composer, and a creator of energetic and ethereal music.

"Motivation Radio" is a loose concept on communicating with outer space through radio-wave thought. The album is full of synthesizers used for a very dynamic and orchestrated end, all played with precision and distinction.

Hillage's guitar work is fast and exceptionally creative. Few people have mastered the technique of the Synthesized guitar yet, Hillage is one who has. The record sparkles with dazzling licks; very melodic, very agreeable.



the movies

Call Theatres for Showtimes

966-4045
GRANADA
1216 State Street

A long time ago
in a galaxy far,
far away...
STAR WARS
70MM PG

6 Track
Dolby
Stereo
Sound!

966-2479
STATE
1217 State Street

HENRY WINKLER SALLY FIELD
HEROES
PG

966-9382
Arlington Center
1317 State Street

The Other Side of Midnight
Co-Hit
"SHAMPOO" (PG)

967-9447
CINEMA
6050 Hollister/Goleta

"Oh, God!"
Is it Funny!
GEORGE BURNS
JOHN DENVER PG

967-0744
FAIRVIEW
251 N. Fairview/Goleta

Bobby Deerfield
AL PACINO
MARTHE KELLER PG

964-8377
Airport DRIVE-IN
Hollister and Fairview

Co-Hit
"Gumball Rally" (PG) **"Oh, God!"** PG

TWIN DRIVE-IN 1
Memorial Hwy. at Kellogg/Goleta
964-9400

A PIECE OF THE ACTION PG
Co-Hit ST. IVES (PG)

TWIN DRIVE-IN 2
Memorial Hwy. at Kellogg/Goleta
964-9400

IT SPEAKS FOR ITSELF!
CHATTERBOX
Plus "Swedish Fly Girls" (R) Starts Friday

Journey Rejoins Robin Trower in Rob Gym

Schon and Rolie Shed Their Latin Souls for Rock and Roll

By BEN KAMHI

Deju Vu.

One of the finest rock bands to emerge from San Francisco in the seventies, Journey will again join Robin Trower in Robertson Gym next Monday, Nov. 21 at 9 p.m. Both bands appeared before a sell-out crowd at the gym in March, 1975, but Journey returned again last January with Santana for a gym concert.

Journey's approach to rock and roll, too easily branded as mere heavy metal, is predominately instrumental, and wholly progressive. The group delivers material with an intellectual grounding in carefully orchestrated movements, with drummer Aynsley Dunbar and bassist Ross Valory holding down the rhythm for the departures of guitarist Neal Schon and keyboardist Gregg Rolie.

The quality of Journey's musicianship is apparent in concert, as the group moves through an impressive array of time signatures, scalar modes and tonal colors, carefully balancing the ethereal improvisations with an earthy gut-level drive. Rolie's full-throated vocals and Schon's lyrical guitar work help smooth over the transition between Journey's

progressive space and rock. But the success of ensemble as a working unit far surpasses the band member's individual efforts.

Both Santana alumni, Rolie and Schon form Journey's creative songwriting core. As Santana's vocalist and keyboardist, Rolie was a charter member of the Latin-flavored jazz-rock group. Previously a member of Azteca, Schon joined Santana at age 17 in 1973 and began to develop his own distinct style under Santana's supervision.

They left Santana after the *caravansari* album, shedding their Latin influences as Santana became more involved in Sri Chinmoy's spirituality and began his excessively jazzy abstractions.

Schon and bassist Ross Valory, formerly a member of the Steve Miller Band, then began to work together, jamming with Tubes drummer Prairie Prince and guitarist-songwriter George Tickner. After Rolie joined, Prairie Prince declined a full-time spot in the band and a new drummer had to be found. Over 30 candidates were auditioned before Dunbar, an Englishman, was called up from Los Angeles

and immediately hired. Tickner has since retired from Journey, though he continues to write for the group. Dunbar started drumming professionally with bluesman John Mayall in the sixties, formed his own band, short-lived, Retaliation, then played with the 200 Motels edition of Frank Zappa's Mothers of Invention. Later he gained recognition as David Bowie's drummer in the English version of the Spiders from Mars. Featured front and center on stage, Dunbar attacks in volleys, and for my money, he is one of rock's most inventive drummers.

Before the release of Journey's first album, in 1975, the group frequently appeared at San Francisco's Winterland, becoming one of the few bands ever to out an entire weekend at the arena without an album to its credit.

Journey's east and west coast tours followed the group's first release, and included their performance in Robertson Gym with Trower. Since then, Journey's second and third albums, *Look Into the Future* and *Next*, have earned them further recognition, along with the enthusiasm generated by several national tours.



ROBIN TROWER screams out his licks at Bill Graham's first "The British Are Coming Day On The Green", which also featured Peter Frampton. Tickets are still available for Trower's Robertson Gym concert this Monday night.

(Photo by Karl Mondon)



JOURNEY (from L. to R. is guitarist Neal Schon, keyboardist-vocalist Gregg Rolie, bassist Ross Valory, and Drummer Aynsley Dunbar).

A Robin Trower concert preview will take place in the UCen Lobby next Monday, Nov. 21 at noon. There will be free album and concert ticket giveaways. So journey on over.

UCen Activities Calendar

| | | |
|---|---|----------------|
| Thurs. Nov. 17 Free | Noon Concert featuring Rock-a-billy Rhythm Devils | UCen Lobby |
| Fri. Nov. 18 Free | Noon Concert featuring Straight Ahead Music | UCen Lobby |
| Sat. Nov. 19 8:30 p.m. - 2 a.m. Admission: \$1.00 or 75 cents & 2 canned goods | Phi Eta Si Thanksgiving Disco | Program Lounge |
| Mon. Nov. 21 Noon Free | Robin Trower Promotion Day Album Giveaway | UCen Lobby |
| Tues. Nov. 29 Noon Free | Noon Concert featuring Paul Levine | UCen Lawn |

Survey Results

| ROBERTSON HEADLINE | GYM | — | | |
|--------------------|-----|---|--------------------------------|----|
| Boz Scaggs | 100 | | The Ramones | 44 |
| Bruce Springsteen | 84 | | John Klemmer | 40 |
| Santana | 58 | | Stephen Bishop | 36 |
| Blue Oyster Cult | 58 | | Dwight Twilley | 34 |
| Corea-Hancock | 50 | | Jan Mahher | 24 |
| Steve Martin | 46 | | Runaways | 24 |
| Jesse Colin Young | 46 | | Wishbone Ash | 24 |
| Bette Midler | 46 | | Eddie & the Hotrods | 20 |
| Firefall | 44 | | Robert Palmer | 18 |
| Elvin Bishop | 34 | | Eberhard Weber & Oregon | 16 |
| Bob Welch | 28 | | Gato Barbieri | 16 |
| War | 24 | | The Earl Scruggs Revue | 14 |
| | | | Airto & Flora Purim | 14 |
| | | | George Duke | 8 |
| | | | Randall Chowning | 2 |
| | | | Caldera | 2 |
| | | | WRITE-INS: Steeley Dan, Sex | |
| | | | Pistols, Devo, Greg Kihn, | |
| | | | Rubinoos, Tom Petty & the | |
| | | | Heartbreakers, Grateful Dead, | |
| | | | Al Jarreau, Kingfish, Genesis, | |
| | | | Supertramp, Al Stewart, Joan | |
| | | | Armatrading, Holly Near, | |
| | | | Jean-Luc Ponty, Hot Tune, | |
| | | | Levon Helm & the RCO | |
| | | | Alistars, David Bromberg, | |
| | | | Television, Beach Boys, John | |
| | | | Denver, John Handy, James | |
| | | | Taylor, Crosby, Stills & Nash, | |
| | | | Leo Kottke, Weiridos, Patti | |
| | | | Smith. | |



Phoebe to Snow Santa Barbara

By BEN KAMHI

Returning to Santa Barbara to play for one of her strongest audiences, Phoebe Snow will perform in Campbell Hall on Saturday, December 3, at 8 p.m.

Since the 1975 inception of her recording career, Phoebe Snow has consistently earned critical and popular acclaim for her luring, hypnotic vocals and breezy jazz-folk settings. While she has also gained recognition as a romantic and sensitive lyricist, and an accomplished guitarist, her stylish vocal talent remains her primary asset. The ease with which she gracefully glides over the scales has become the trademark of her voice.

Despite Snow's immense talent, her dedication to a career in music was slow to surface. Raised in New Jersey, (in a different neighborhood than Patti Smith's, no doubt), Snow's natural inclination towards music made it easy for her to be inattentive during those tedious, compulsory childhood piano lessons. An infatuation with a local guitar teacher, however, rekindled Snow's interest in music and she started taking guitar lessons as a teenager.

Setting her own poetry to music, Snow started in on the Greenwich Village folk circuit earlier in the decade. While she pursued her singing career with shyness and self-effacement for the most, the prospects seemed to be improving by 1972, when she performed at New York's Bitter End for amateur night and a

record company executive offered to sign her on.

Though that deal never materialized, about 18 months later Shelter Records did sign Snow on, releasing her debut album in June, 1974. *Phoebe Snow* made a strong impact on both AM and FM audiences almost immediately, and with the aid of a mammoth hit single, "Poetry Man," the LP rocketed up the record charts, quickly earning gold status. Not long after, Snow could be heard singing a duet on another hit single, Paul Simon's "Gone at Last" from his *Still Crazy After All these Years* LP. And it was about that time, during the summer of '75, that she made her Santa Barbara debut, at the County Bowl with Jackson Browne.

In spite of her own album's success, Snow sought out a contract with a larger record company, which would offer more support. After a legal battle which lasted several months, the Los Angeles superior court lifted a preliminary injunction preventing Snow from moving to another label, and in May, 1975, she signed with Columbia Records, following up with her next LP, *Second Childhood*.

Snow's third LP, *It Looks Like Snow* was released early this year. Guitarist David Bromberg and songwriter-pianist David Pomeranz were among the many musicians who helped her record the album, with Pomeranz contributing one of his own tunes, "Have Mercy on Those."



SINGER-SONGWRITER PHOEBE SNOW reacts excitedly to her booking agent's news, confirming her upcoming concert date at UCSB . . . No, we don't have that picture, so this photo must be Phoebe congratulating producer David Rubinson on the release of her third LP, *It Looks Like Snow*.

Material from her newest release, *Never Letting Go*, is likely to be featured here since Santa Barbara has yet to hear the material live.

Returning now over a year after her concert at the Arlington, Snow has become a Santa Barbara favorite. Unlike many young artists who are unable to relate to large audiences with essentially personal and introverted songs, she possesses the ability to draw a crowd into her songs.



The preceding page and this half page are prepared by A.S. Concerts.

Book Review

Beatster Brautigan Bounces Back With Bawdy 'Babylon'

By TOM WEVERKA
DREAMING OF BABYLON
Richard Brautigan
Delecor Press, 1977

If you know who Richard Brautigan is, you probably haven't thought about him in a long while. He was the literary figure of the hippie generation (and from San Francisco, no less) who wrote unstructured poetry and humorous, romantic novels. Some called him the Bob Dylan of the literary scene, and worshipped his 'let's-get-back-to-nature-love-one-another' philosophy.

When American youth became less ideological in the early 1970's, they no longer felt the need for a writer with such childlike innocence, and Brautigan was pushed out of the mainstream of American literature, probably to stay. He does, however, retain a strong cult following and his latest work, "Dreaming In Babylon," is likely to expand on that number.

In reality, Brautigan is unique among artists of the 1960's in that he shows a love for the everyday American experience. He can describe the preparation of a meal poetically, and a stroll to the corner drugstore will often make life seem worthwhile in itself. No matter what a character does, he is a "good guy" because he means well. Both politicians and winos are good natured and funny, and we feel equally sympathetic toward both of them.

The settings of his novels are as fresh and uncorrupted as the characters. The earlier novels generally took place in the unpopulated beaches and forests of Northern California and Oregon, or in some distant or make-believe land.

This absence of reality, combined with Brautigan's poetic style, sometimes made the reader feel that he was reading about a drug experience. This is one of the main

reasons Brautigan was so popular with the counter culture. Although this may be comforting and creative, the reader may feel cheated by the absence of coherence. This is especially true in parts of "Trout Fishing in America" (1967) and "In Watermelon Sugar" (1968). Perhaps Brautigan's best novels are the ones in which he combines his use of poetry and his sense of humor with a certain amount of realism, as in "A Confederate General From Big Sur" (1964) and "The Abortion" (1970).

Like his cult following, Brautigan has become less ideological in the 1970's. Although his characters are still "good guys," we see that society itself is now looked upon somewhat distastefully. In many ways, the drug experience has become a bad one. After concentrating on poetry for several years, Brautigan published "The Hawkline Monster" (1974) and "Willare and His Bowling Trophies" (1975). Unfortunately, these books are filled with unappealing excrement jokes and poor sexual humor. In "Sombrero Fallout" (1976), the author recovers his sense of humor, but the book lacks plot, and bores the reader at times. This brings us to the subject of this review.

Quite surprisingly, I found "Dreaming of Babylon" to be one of Brautigan's best works, primarily because it is so very funny. The book takes place in San Francisco over a one day span in 1942, and is about C. Card, an unemployed private detective.

Card has led a loser's life. When he is four years old he indirectly kills his father by throwing a baseball into the street, causing his father to carelessly chase it and get run over by a car.

To add to the tragedy, his mother reminds him of the incident every time

RICHARD BRAUTIGAN DREAMING OF BABYLON

A Private Eye Novel 1942



they speak. As the day proceeds, he coincidentally acquires a client, bullets for his gun, five dollars, and discovers his landlady had died of a heart attack. Card now has everything he wants: money, a job, and no landlord. Soon he meets his client, and realizes he can make a large sum of money, providing he performs a dangerous job.

During his spare time, he lives his fantasies by dreaming of Babylon in the fifth century B.C. There, he is Samson Ruth, the greatest home run hitter in Babylonian history. Tapestries adorn the walls of his dressing room, immortalizing his greatest baseball feats, such as the time he decapitated a shortstop with a line drive.

He is also Smith Smith, Babylon's greatest private detective who destroys the evil Dr. Abdul Forsythe and his shadow robots. Finally, he owns a famous Mexican restaurant. Nebuchadnezzar eats there often, although he doesn't care for the house specialties. Card's constant companion is Nana-dirat, the most

beautiful woman in Babylon.

In many ways, Brautigan makes San Francisco seem as distant as Babylon. The minor characters of the novel are generally overweight and dirty, and insult Card with every opportunity. The major characters don't fare much better. Sargeant Rink is a stereotype macho cop, determined to solve all crime and injure criminals in the process. "Peg-Leg," the handicapped undertaker who has just been awarded a gold watch for his ten thousandth corpse, cares only for money and women. Finally, we have Sam Herschberger, the one-armed juggler and musician used as a warm-up act by Marxists trying to recruit farm workers.

All in all, the reader would much rather dream of Babylon than saunter around San Francisco. We are left with an unattractive impression of twentieth century America, which may be the author's intent. But this book should not be looked at intellectually. It was written to make the reader laugh, and succeeds in doing so. If your Soc. 145 class is depressing you, two bedtime doses of this book could relieve much of the pain.

Randy Newman - Prince of Cynics

(Continued from p.5)

than it looks. I gotta watch my left hand every second!" he chirped. But everyone knew better. After all, satire is second-nature to Newman. Songwriting is first.

Appropriately, Wendy Waldman opened the show with a set much like Newman's. Onstage alone, she sat at the piano, performing with the same frank candor that Newman would later exhibit. Singing both straight-forward ballads and speecy pop spoofs, and explaining her work with spontaneous anecdotes, it was an easy chore for Waldman to draw the audience into her spotlight. Though most were unfamiliar with her material, they could feel the artist's warmth, and were welcome to have her play.

Arts & Lectures Fall Events



CARLOS SAURA'S COUSIN ANGELICA (above), originally scheduled for last Sunday but lost in the mail, will screen in tandem with Bo Widerberg's *MAN ON THE ROOF* (below), this Sunday beginning at 7:30 p.m. in Campbell Hall.

Rexroth in Jazz, Poetry

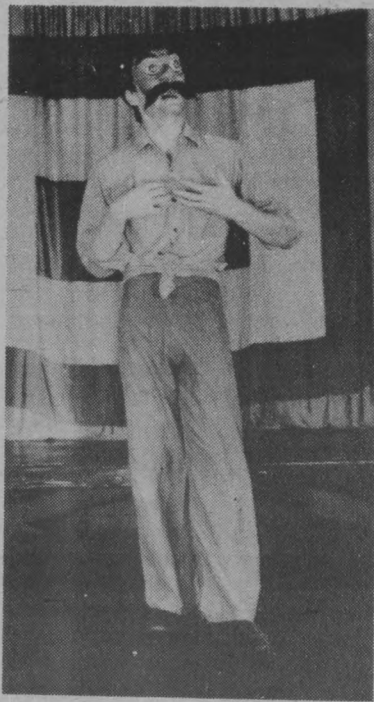
Poet and translator Kenneth Rexroth will appear at UCSB in an evening of poetry and jazz at UCSB on Tuesday, Nov. 29 at 8 p.m. This unique program, scheduled for 8 p.m. in Campbell Hall, will feature a jazz ensemble headed by trumpeter Richard Collins.

The blend of poetry and jazz was originated "a lifetime ago" by Rexroth, Langston Hughes and Maxwell Bodenheim with a jazz orchestra which included the legendary Bix Beiderbecke. Many years later the form was revived by Rexroth, Ferlinghetti, and Patchen in San Francisco.

The form is now in its third revival, a phenomenon which has become world-wide. Jazz-Poetry, a difficult form, requires top musicians and elaborate rehearsal. Voice and music must form an integral whole. In no way can the jazz ensemble be considered "background music."

Rexroth's program uses many kinds of music, from funky 1930's Chicago style to the most radical, third stream contemporary. The latter half of the program is largely Japanese in inspiration.

Tickets for the evening are available in advance at the Arts and Lectures Ticket Office, the Lobero Theatre and the Santa Barbara Ticket Bureau.



With a focus on music and dance, blending elements of foreign theatre such as a Balinese Gamelan Orchestra, Chinese Lion Dance ensemble and Chinese Opera ensemble, American vaudeville and circus show format, the Otrabanda company will perform *Louisiana Legong* on Saturday, Nov. 19, at 8 p.m. in Campbell Hall.

Tickets are available in the arts and Lectures Box Office on campus.

This Week

THURS., NOV. 17
7:30 P.M., CH
THX 1138
(Science Fiction)

FRI., NOV. 18
3 P.M., PHYSICS 1610
ART OF REVOLUTION, lecture by
Harry Slochwer

SAT., NOV. 19
8 P.M., CH
LOUISIANA LEGONG, by
OTRABANDA COMPANY

SUN., NOV. 20
7:30 P.M., CH
MAN ON THE ROOF
(Recent Releases)

TUES., NOV. 29
8 P.M., CH
KENNETH REXROTH &
ENSEMBLE
(Jazz and Poetry)

THURS., DEC. 1
7:30 P.M., CH
WAR OF THE WORLDS
(Science Fiction)

SUN., DEC. 4
7:30 P.M., CH
THE MARGUISE OF O
(Recent Releases)

Ticket Information

As a special service to students, and with the cooperation of the University Center, tickets to Arts and Lectures events will be available in the UCEN INFORMATION BOOTH two weeks before the following Fall performances. Note that tickets will be picked up and returned to the Arts and Lectures Box Office one working day before each event:

EVENT TICKETS ON SALE (INCLUSIVE DATES)
LOUISIANA LEGONG, Nov. 19 Nov. 7-Nov. 17
KENNETH REXROTH, Nov. 29 Nov. 15-Nov. 23

Arts and Lectures Box Office hours on campus are from 9 a.m. to 4 p.m. and through the lunch hours. An after-hour message service will provide current ticket information (961-3535).

This page was prepared by the Arts & Lectures Office.

Better Homes and Apartments

Housing Hints from the Housing Office

TIME & TEMPERATURE TABLE FOR ROASTING TURKEY

| Weight | Oven Temperature | Time per Pound |
|------------|------------------|----------------|
| 8-10 lbs. | 300° | 20-25 min. |
| 10-17 lbs. | 300° | 18-20 min. |
| 18-25 lbs. | 300° | 15-18 min. |

In figuring the cooking time, multiply the weight of the turkey (after stuffing) by the minutes per pound given, using the lower figures for large birds and the higher figures for smaller birds. Time given is based on meat at room temperature, which gives the most satisfactory results. If it is chilled, add 15 to 30 minutes to the total cooking time. Allow ¾ to 1 pound per serving.

CHECK FRIDAY FOR A TURKEY DRESSING RECIPE!

The UCSB Housing Office
Room 1234 Admin. Bldg.
Open 8-5, Mon-Fri.

KIOSK

TODAY

CETACEAN DEFENSE LEAGUE: "What's the value of a Whale?" will be the topic of a lecture and a film to be presented at 7:30 p.m. in the Fleischman Auditorium at the Natural History museum in Santa Barbara. Admission is free. For information call 687-6569.

UCSB SKI TEAM: Meeting, 8 p.m. in SH 1432.

A.S. SUPPORT: A.S. SUPPORT needs you! Get involved in any one of 50 A.S., Administrative Advisory or Academic Senate committees. Pick up a SUPPORT application at the A.S. office this week.

FRENCH CLUB: Meeting at 7:30 p.m. in the Cafe Interim.

CLEARWATER: "It's for the Birds" planning meeting for the next birdwalk. 7:30-8 p.m. at Clearwater.

NATURAL SCIENCE HALL — 6TH FLOOR SAN RAFAEL: Program — "Career Options for Science Majors." Representatives from 4 departments (Biology, Chemistry, Physics, and Environmental Studies), as well as from the placement center and counseling center, will discuss careers open to students receiving degrees in the sciences. They will also be open to questions. 3:30 - 5:30 in the Santa Rosa Formal Lounge.

STUDENT LOBBY: U.S. Senator Alan Cranston and State Senator Omer Rains will appear on campus today at 11 a.m. in the UCen Program Lounge. This is the first appearance of a U.S. Senator to this campus in many years. The U.C.

Student Lobby encourages all students to attend. IRO: Lecture — "Janata Party Rule in India" by Professor Hari P. Sharma, Simon Fraser University, B.C. Noon in the Cafe Interim, Bldg 434.

HILLEL: Step to the Music! Folk Dancing tonight at 8 p.m. in the UCen Program Lounge.

DEPARTMENT OF MILITARY SCIENCE: Free football films, "Pacific Athletic Conference" and "Big 10." At noon in room 136, Bldg 419.

PHI SIGMA KAPPA: Film — "Deliverance" only \$1.00. 6, 8 and 10 p.m. in Chem 1179.

CHURCH UNIVERSAL AND TRIUMPHANT: Free lecture — "The Human Aura: How to Control the Energy Field of the Aura" 7:30 p.m. in Ellison 1920.

UCSB WOMEN'S CENTER: Fireplace Room Programs. Beyond Hitchhiking and the Bus: Alternative transportation for Women. A lecture by Rebecca Dreis, Graduate student, Sociology, UCSB. Informal discussion will follow the program.

ISRAEL AWARENESS: Meeting tonight. Everyone is welcome. 6 p.m. in UCen 2294.

PLACEMENT CENTER: Looking for a Christmas job? Lots of jobs. All beginning Thanksgiving weekend through Christmas.

TOMORROW

UCSB PRE-MED ASSOCIATION: Pre-med Association meeting — All interested welcome! 7 p.m. in Biology II, rm 3193. We will discuss a S.B. Hypertension Screening. Guest Speaker — Dr. Raven, UCSB Health Center.

Erotic Baker, Contraceptives

(ZNS) — A rather unusual bakery is scheduled to open its doors for business this week in New York City: It's called "The Erotic Baker."

The shop will, as the name implies, specialize in what its owners describe as "Whimsical fantasy food bordering on the kinky." Proprietors Karen Dwyer and Patricia Brown told the Village Voice that standard items will include numerous kinds of cakes and cookies molded to resemble male and female sex organs.

The two owners added that they will also be offering made to order cakes — in their own words — no

matter how raunchy the request. One of the newest concoctions is a specialty bread made with dill weed, to be called — of course — "Dill Dough."

Nasal sprays may replace today's birth control pills as contraceptives, if researchers in India prove successful.

Research on a nasal spray contraceptive is underway in New Delhi, where a team of doctors is attempting to manufacture a pregnancy-preventing hormone in spray form. Supposedly, the droplets of contraceptive spray would turn off the impulses of a woman's body to produce eggs.

Poloists in PCAA Playoffs, Face Pacific in Round One

By RICHPERLOFF

It seems rather silly and pointless to play an entire schedule of regular season games knowing full well that every single team in your league will be going to the playoffs, but that's just the way it is with PCAA water polo, and the league tournament is where UCSB will be this weekend.

The Gauchos will play their first game at Long Beach's Belmont Plaza Friday at 11:15 a.m. against the University of the Pacific. UCSB met with the Tigers once earlier this year, that game taking place on October 21. The Gauchos demolished UOP 15-6 in that game, as Eden Kim and Dave Hendrickson scored three

goals apiece.

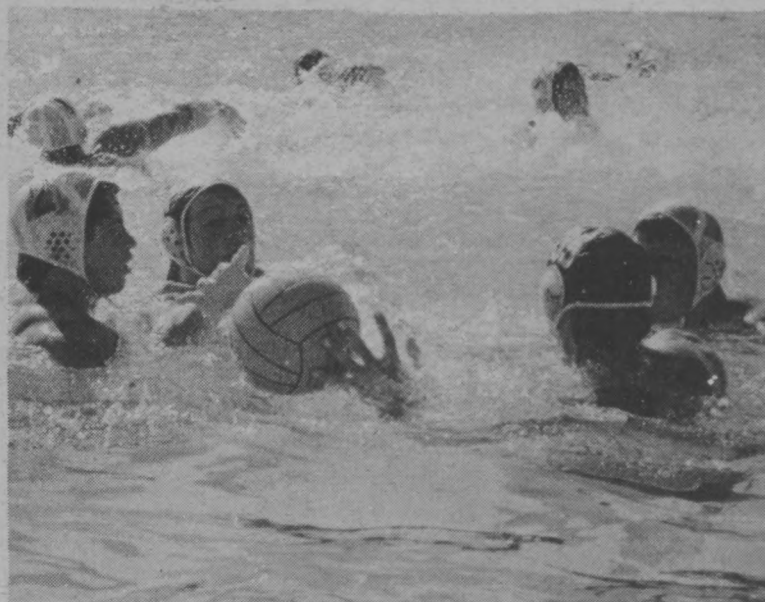
UCSB comes into the league tournament in the wake of two big losses. The first, to the powerful Stanford Cardinals, could hardly be called a surprise, since Stanford is the defending NCAA champion. The other defeat was at the hands of the UC Irvine Anteaters, who will be favored to capture the PCAA title. The first and second place finishers in the PCAA tournament will earn a trip to the NCAA championships the following weekend in Rhode Island. They will be joined by two other California teams (Stanford definitely, and probably Cal), and four Eastern teams.

UCSB looks like one of the three really powerful teams in the

PCAA, along with Irvine and Pepperdine. Unfortunately, the Gauchos have a terrible track record against these two opponents. They have dropped three decisions to UCI, and two to Pepperdine already this season.

Should UCSB get by UOP in the first round of the playoffs, their second match would be against Irvine, assuming that the Anteaters win their first game as well. The winner of a fourth UCSB-UCI matchup would have to be a strong favorite to win the PCAA, and would virtually be assured of at least second place, and thus a trip to the nationals.

UCSB definitely has a few bugs to work out if they are to be a (Please turn to p.14, col.3)



UCSB'S WATER POLO TEAM travels to Long Beach this weekend to play in the PCAA playoffs. The Gauchos must finish in one of the first two spots to make the Nationals in Rhode Island.

Lost & Found

Found: Calculator near UCen. Call 968-5228.

LOST: Handmade silver bracelet last qtr. sentimental value. Call Vija 968-4327 REWARD.

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Found: Somebody left a calculator in the Nexus Ad office about 11-10. Call and identify. 961-3829.

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Lisa & Deni: We'll miss you on Sugar Mountain! Loads of Love & Happy Wishes, P.B. (remember me?)

HEY McELHONKY How the hell have you been? Jo & Van.

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Thank you so much HELPLINE for helping me to find myself. LCS.

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Classifieds cont. on P. 15

JV Polo Team Ends Year, Finishes with a 5-4 Record

By GEORGE LANDWIJT

The Junior Varsity water polo team wound up its season this past weekend by losing to UC Irvine 7-5 and beating Hancock College 10-4.

Even though it was a losing effort, coach Tim Freeman was pleased with the team's performance against UC Irvine. "I think it was our best game of the season. We put everything together for that game. We had the shots too, they just wouldn't go in."

Freeman stressed that although they would obviously like to win every game, the win-loss record is not his primary concern. The purpose of the J.V. team is primarily to familiarize the team members and more importantly to get them accustomed to the varsity style of play.

Freeman, in his first year as coach, was not informed that he would be the coach until the end of the summer. Due to his late start he was not able to get together many teams to compete against, managing to schedule only nine games.

Previous to this year, Freeman

was a member of the UCSB water-polo team for two years and prior to that he played at Fullerton Junior College where they were state champions for two years running. Freeman is presently a full-time graduate student here at UCSB.

For the season, their record ended up at 5 and 4. But of the teams that they lost to; UCLA, UC Irvine, and USC (twice), none are comprised solely of freshmen as is UCSB. All of these other teams have some sophomores and even some juniors on their squads. The team did manage to win five games though, three of their wins coming against four-year schools. But Freeman did acknowledge the fact that these were not advanced teams.

Of the 18 freshman on the team, Freeman named three players that he felt could make the varsity team next year: John Cottingham, Grady Howe, and Paul Goodridge. He went on to mention some other prospects: Ed Personius, John Lee, Al Humphrey, Cam McBee, Ward Oberman and goalie Bob Mark. Freeman said that even though he named these players as potential varsity

players, at this stage a player may develop very fast so that it's hard to say who will be ready in a year's time. Since there was no J.V. team last year we can expect a stronger varsity team next year how that the younger players have had a chance to become acquainted with the style of play that will be expected of them.

Poloists Open Up PCAA Playoffs

(Continued from p.13)

serious contender for the NCAA title. Their last few games have seen the Gauchos play a relatively lackluster brand of water polo, far different from their play during their seven game winning streak earlier in the season.

Against both Stanford and UCI, the Gauchos just did not appear to be mentally prepared at the outset of the game, and as a result, found themselves far back after the first quarter in both contests. UCSB played Stanford dead even in the remaining three quarters, and outscored Irvine after the first stanza, but in both cases, their initial mental lapse prevented them from winning.

IM Cross Country Run

The annual IM lagoon run will be held this Saturday with the 1½-mile race at 10 a.m. and 3-mile run starting at 10:30. Maps available at the IM Trailer.

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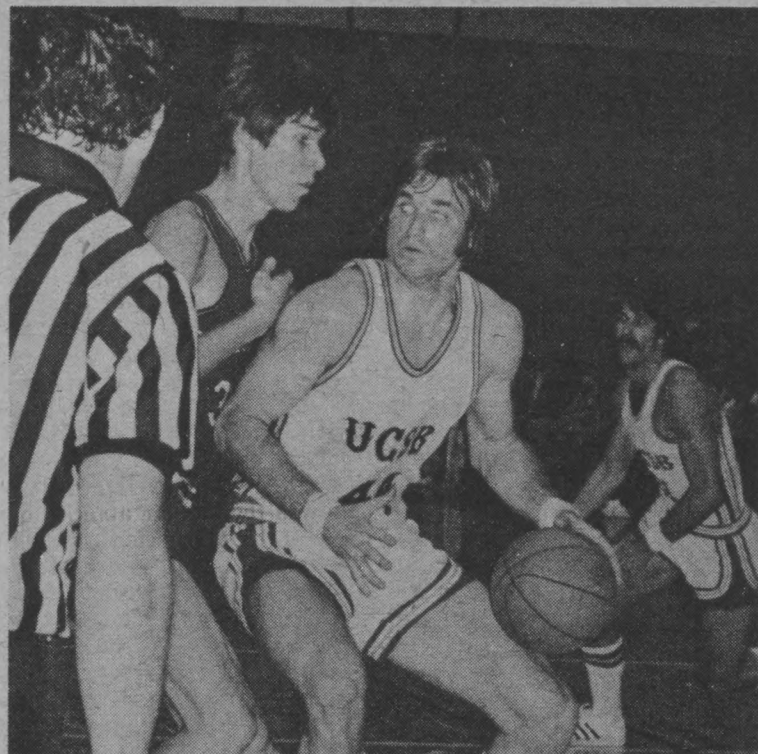
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Swimmers Open Year, Face Cal Poly Today

With everybody returning from last year's team, it's easy to understand the gigantic smile on the face of UCSB men's swimming and diving coach Gregg Wilson.

Not only does he have his entire team back from last year, Wilson enjoyed a successful recruiting year, and he is confident the Gauchos will possibly have "one of their best teams in recent years."

The Gauchos open their 1977 season this afternoon when they travel to Pomona to face Cal Poly.

"Pomona is the type of team that always comes up with outstanding performances," said Wilson. "They don't have out-

standing personnel, but they have an excellent coach in Bob Yamate, who gets the most out of his team's talent." Last year UCSB beat Cal Poly, 62-51.

"Tough" would be the proper adjective to describe the way Wilson has molded his 1977 squad into shape. Practicing since early October, the Gauchos spend four hours practicing; two hours at 6:30 in the morning, and two hours in the afternoon.

"We are starting to get bodies torn down," said Wilson. "That's what you want, because then you build them back up with rest. The more yards you put out in practice, the more adapted to swimming they become."

Even on the day of some swim meets, Wilson is finding time for his team to practice. His team will swim 6,000 meters in the morning before the start of the meet with Cal Poly.

Leading the team will be returning NCAA qualifier sophomore John Dobrott, who will miss the Pomona meet because he is still playing with the water polo team.

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MEETING 1) January 9, 1978

MEETING 2) January 10, 1978

Shootout Among the Guards, Ten Candidates in Running

By RICHARD BORNSTEIN

During the past few weeks, college basketball coaches have faced one of the most difficult tasks of their profession, deciding which players to keep on their roster, and which of those to remove. UCSB basketball coach Ralph Barkey is no exception to the rule.

On the opening day of practice, 10 guard candidates reported. One was a returning starter from last year's team; two were highly sought J.C. transfers; one was a part-time player one year ago; one was returning from an injury; three were on last year's JV team; a freshman, and yet another was a walk-on. So while the players at the other positions had a more secure feeling about making the team, those 10 had to go all out from opening day, or face the possibility of being cut from the team.

"Cutting people is the most distressing part of coaching," Barkey said, "I haven't reached the point where I can be cold and

impersonal about it."

Adding difficulty to the Gauchos situation was that the team is in the process of switching its offensive philosophy, and the more players at one position that are trying out tends to slow the learning process considerably. Another factor which not only Barkey, but also his assistants, Doug Rex and Andy Hill, had to face was the similar abilities of many of the prospects.

"The nightmare is that we have several guards that are very similar in their level of play. It's easier to decide when someone distinguishes themselves ahead of another," continued Barkey.

From the beginning, returning starter Richard Ridgway, along with transfers Matt Maderos and Jeff Perry did appear to be the top three candidates for starting posts. That left Brad Turrell, Ken Slaught, Charles Tate, Alan Delisle, Keith Hunter, Greg Adams, and Al Patterson competing for the two or three slots that remained on the roster. Each

of these players offered some other strength to the team than the other.

One offered quickness, another shooting; one is a great ball handler, while another is a good passer. Each day after practice, Barkey along with Rex and Hill, would sit down and try to evaluate the play of the guards. But, the decision did not become any easier.

"We considered going to two-a-day practices," Barkey said. "We were behind and no one was really outstanding."

In the next few days, the staff made a preliminary move. Adams was cut, while Patterson was asked to play JV. He declined, meanwhile Tate's situation was being analyzed because of a knee injury, and the coaches were deciding whether to redshirt him or not.

"Another one of the main problems in a situation of this sort is the emotional involvement you can't avoid having with a



THREE OF THE GAUCHO GUARDS, Jeff Perry, Matt Maderos, and Ken Slaught (left to right) watch for an inbound pass. The UCSB basketball season opens tomorrow night at 8:05 in Rob Gym when a team from Melbourne, Victoria, Australia arrives. (Photo by Dave Feldman)

player," said the coach. "As a coach you get to know the players off the court, and this just complicates the matter."

It is conceivable that the Gauchos could go to a three guard offense this season, which would open up another spot for a guard on the roster.

With the season opener only one day away, the coaching staff had to make a decision. Consequently, Tate was cut and Delisle was moved down to the JV roster, leaving Maderos, Perry, Ridgway, Slaught, Turrell and

Hunter as the guards.

In tomorrow night's 8:05 Rob Gym contest against Melbourne, Victoria, Australia, Maderos and Perry will be in the starting lineup. If Barkey decides to go to a three guard offense then Ridgway will join them. Months of practice down to that decision.

Ticket prices for Friday's game are as follows: Reserved-\$4; General Admission Adult-\$2.50; Other students with ID-\$1; Children under 12-\$0.50; and UCSB students free with a current reg. card.

Volleyball, Basketball Teams Combine for Doubleheader

Saturday, the Women's volleyball and basketball teams will combine for a double header.

Opening the evening's Rob Gym schedule will be the basketball team as it opens the season against New Mexico State at 6 p.m. Head Coach Bobbi Bonace expects to have one of the top teams.

Immediately following the game will be the number seven team in the country, the Gauchos' volleyball squad. They will be facing Long Beach State in an important non-conference match-up. Highlighting the night will be a volleyball tribute to the seniors: Sandy Cagan, Joan Russell, Halina Tumash and Terri Needles.

Santa Barbara appears to have lost the services of Manu Meyer for the remainder of the season when she reinjured a knee at practice on Tuesday. Head Coach Kathy Gregory was not available for comment. The Gauchos' spikers seem to have peaked at the right time, as they are currently playing their best volleyball of the season.



THE WOMEN'S BASKETBALL TEAM will serve as the first half of a basketball-volleyball doubleheader Saturday night at 6 p.m. The Gauchos' volleyball team begins play immediately following the cagers. (Photo by Karl Mondon)

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Classifieds cont. from P.13

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Bakke Dimensions

(Continued from p.1)

He claims that the philosophy arises of "social Darwinism" in which the sentiment is, let the strong survive. "Society says you are nominally free to adapt and compete with others." McWorter brought up relevant analogy of a human kept in a box crouching for a long period of time. The oppressor then releases the human and declares that he is nominally free to participate in a foot race.

"In the 60's there was a slight upturn in the economy, McWorter said. "Black people and many other aspects of society in mass movements perceived that reforms could be achieved through social engineering programs." He continued, "In the seventies the pie is no longer perceivably going to get bigger."

"This slowdown in the economy," he said, "is in the origins of capitalism itself." In

bringing up the subject of revolution McWorter said that "Capitalist development of society has a beginning, a middle, and an end. Society stops expanding and there are crises of overproduction of goods."

"The objectives crisis facing the U.S. society is that the pie is getting smaller," he added.

Addressing the importance of Bakke, McWorter emphasized "You could say to hell with the arguments, Universities all over the country are already acting as if the terms of the Bakke decision have been permanently set."

"Bakke will just be legal legitimizing for behavior that is already being implemented," he said.

McWorter explained the specific issue, saying, "The issue Bakke is raising is we can't have social engineering because

quotas set up unequal terms of competition." He continued, "The Jewish communities are against quotas because their historical experience with them has been that quotas have been used against them."

"How do you manage change from past oppression?" he asked.

"Ultimately we have to smash the system so we can form a new society," continued McWorter. "According to Marx, all history until communism will be looked upon as an animal like struggle."

Directing his comments to student activism he noted, "Most students and people in general are asleep on the issue. People will wake up after the fact. Many students have become anticipatorily socialized; they want to get ahead and often forget to look behind."

"The choice is struggle now or accept the terms of the society."

When asked about the prospects of another long hot summer, his reply was, "I am dedicated to a long hot winter." McWorter sees his role as to "stir up some shit. It's right to rebel, raise hell, create a new order. Blacks have been treated like a piece of shit."

Referring to student participation in activism at UCSB he emphasized, "It's easy to hide out in Santa Barbara. Santa Barbara is a wealthy niche in the world. Students must start pitching a fit. IV was known all over the world in the past decade."

"Bakke provides the opportunity to challenge the ruling class. We didn't ask for Bakke and the whole world is asking what we are going to do," McWorter said.

Grand Jury Probe

(Continued from p.1)

looking into the matter.

The audit has done more than uncover possible questionable activities by former employees. The application by the IVCC for \$14,050 in federal anti-recession funds has been withdrawn by the Council because the Board of Supervisors, the body which controls the funds, were displeased with the report and would not have been likely to

approve the request.

According to Parsons, a third audit will be conducted of the IV-MAC to determine whether the Council's claim to have improved their accounting is justified. This audit will cover the period from the end of the last audit, July 31, 1977, to December 31, 1977. If the audit verifies the claims of improvement a new request for funding will be made.

Sithole Speech...

(Continued from p.1)

What is needed, he argued, is the psychological decolonization of the miseducated elite." On Friday, during a 2-5 p.m. panel in the UCen Program Lounge, Mugomba will present a "theory" on this proposed "decolonization."

As director, Mugomba has been working since last August to organize the convention, which is a follow-up to a similar seminar held last year at Cal State Northridge.

The main focus of the convention is on the six panel discussions. Representatives from South Africa, Zimbabwe, Kenya, Malawi, Mozambique, Nigeria, and India will join a number of American and UCSB

scholars to discuss such topics as "Colonial Education in South Africa" and "Comparative Minority Education in the U.S."

The convention will also include a slide presentation and continuous screenings of five films, which, according to Mugomba, will provide "significant insight into the issues discussed at the conference." The films will be shown in UCen 1128.

All three days of the convention panel discussions will take place in the UCen Program Lounge. Further information regarding the convention can be obtained by contacting Alyce Whitted, administrative assistant, Center for Black Studies, at 961-3915.

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Boycotting Grapes

(Continued from p.1)

support the farm workers. Norma Lopez, of the Isla Vista Friends, told listeners that the main emphasis of I.V.'s support group was to carry out boycotts, organize fund raisers, and help understaffed offices. The organization she said, has grown to become city-wide and includes the University, city college, and

surrounding communities.

Bob Every, UFW organizer, ended the meeting leading the group with the union's song "Decolores," sung in spanish.

If this meeting was any indication of the power that can be gained by the farm workers, the UFW's dreams will surely be carried out.

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