

The city council refused to approve Fess Parker's proposal to build a hotel and conference center complex on Santa Barbara's East Beach.

Proposed East Beach Project Killed by City Council Tuesday

By JOE MANSON

Plans for the development of Fess Parker's proposed East Beach hotel/conference center are being discontinued following the City Council's refusal Tuesday to approve its concept.

The council voted down, 4-3, a motion to grant Parker's requests for such approval and for permission to present the project to the California Coastal Commission without having to wait for approval from various city agencies.

Parker, who had said that he could not continue to spend money and time on the project without some kind of assurance that the controversial development was wanted by the council and the city, told reporters after the meeting that the vote had effectively killed the project.

"I'm formally withdrawing it

today," said Parker. "Enough is enough. I've spent over \$300,000 and over three years on it." Asked about his personal reaction to the vote, Parker said, "The council's decision stinks...the council has spoken. I hope the voters will speak at the next election."

At the meeting, which filled the council chambers to overflowing, attorney Arthur Henzell, representing Parker, presented the scaled-down version of the project plan, which originally had included a 200-unit condominium development and 2.77 acres of land to be donated to the city to add to Palm Park. The revised plan did not contain these, and reduced the capacity of the conference center from 1500 to 1000, though the details of this reduction had not been worked out.

Replying to Henzell's contention

that "your action today will determine whether there will be a project in the foreseeable future," council member Hal Conklin said that the city had already indicated that it would approve something like the proposed development, and that the real issue was whether

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Barwig Arraigned On Rape Charge

BY BRUCE WISHART

Mark Barwig, UCSB assistant basketball coach, was charged with one count of rape by the District Attorney's office last Tuesday.

Barwig was arrested on Nov. 24 after the alleged rape had occurred in Montecito. He was released on his own recognizance after being booked at the Santa Barbara county jail. According to the official police record, the alleged victim was a 19-year-old white female.

After a lengthy investigation involving interviews with the supposed victim and others, District Attorney Stan Roden filed formal charges against Barwig on Tuesday, Jan. 22. Neither Barwig nor his lawyer would comment on the D.A.'s decision.

The assistant coach was arraigned yesterday morning in Santa Barbara. Further hearings are scheduled for Feb. 11, according to Deputy District Attorney Robert Calvert.

After the initial report was made to the police on Nov. 24, UCSB Campus Police officers were notified and proceeded to detain the coach in front of the Events Center until Deputy Vart of the Santa Barbara Police Department could make the arrest.

Later, a search warrant was

served on his residence. Sgt. Jim Taylor, a spokesman for the Santa Barbara County Police Department, said that during the search, "Items were turned up that tended to support the statements of the (alleged) victim."

According to reliable sources in the administration, Barwig had met the alleged victim at the restaurant 1129 on State Street in Santa Barbara.

Robert Cameron, Assistant Vice Chancellor, said that the news came as "quite a shock" and that he was convinced that there were "mitigating circumstances." He also said that the administration has no "explicit policy per se" involving the status of a faculty or staff member who has been arrested. He added that, in Barwig's case, no judgment had been handed down by the courts.

"As long as there is no impediment in doing their job, we pretty much stay out of it," Cameron said.

Vice Chancellor Edward Birch said, "We respond to Mark Barwig as we do with 'John Doe,' a student," in that the administration would take no more action than they would if a student had been involved in similar circumstances.

Barwig was an assistant basketball coach and a four-year starter on the basketball team at the University of Oregon in Eugene. At Bloom Township High School in South Chicago Heights, Illinois, he averaged 23.3 points per game and was heavily recruited by over 200 colleges.

He came to the Gauchos Basketball program in 1977, joining coach Ed DeLacy as an offense specialist.

Carter Outlines Possible Draft, Military Aid

By TRACY C. STRUB

Promising to "meet the threats to universal peace," and outlining a policy of American retaliation against the Soviet invasion of Afghanistan as well as possible steps to relieve the Iranian crisis, United States President Jimmy Carter delivered his State of the Union address last night.

Carter, who told assembled Congress members of both parties that the present situation in both Iran and Afghanistan was "the most serious threat to world peace since World War II," described measures designed to meet the threat to allied nations. These measures include increased U.S. military strength in the Indian Ocean, a registration of all draft-aged youths, and "additional military aid to Pakistan," the president said.

Stating that the Soviet Union will "pay a concrete price for their aggression," Carter said that he hoped the additional military strength in this area of the world would be unnecessary, but that the American people "must be prepared for that possibility."

Carter explained that registration of military-aged young Americans would be done to quickly reinstate the draft process should it become necessary. Carter told members of Congress that he hoped to have this proposal to them by "next month."

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Police Back at Work Ending City Dilemma

By JERRY CORNFIELD

Though law enforcement operations returned to normal in Santa Barbara yesterday, the city's first police strike will have a marked impact upon relations between city officials and officers.

Tuesday evening, 143 members of the International Brotherhood of Police Officers union voted unanimously to end their 20-day strike, and accept a final contract offer from the city.

Later that night, council members endorsed City Administrator Richard Thomas' recommendation to ratify the contract which awards officers a 10.5 percent salary increase over an 18-month period, a fixed educational incentive fee and overtime pay.

Despite the signed agreement, an increasing bitterness between city officials and police officers has become a noticeable after-effect of the walkout. In addition, the resignation of four officers during the strike was seen as indicative of the officers' disenchantment with the Santa Barbara police department.

"There definitely is a morale problem but part of that will be helped when we hire a new chief," Hal Conklin, mayor pro-tem, said. "The officers' general frustration with the department is one thing that is going to take a long time to heal."

Conklin added that the four officers who resigned, had intended to leave their jobs prior to the strike. He said he felt the they timed their actions as a means to gain publicity.

IBPO spokesman Dave Peitz termed the new agreement "acceptable" as many elements that plagued negotiations were overcome in the final 24 hours before the special session.

A performance salary incentive plan proposed by the city, with details to be worked out during the course of the agreement, evoked cries of "quota system" from the officers. The union vowed not to return to the bargaining table nor to work as long as the plan remained in the contract. According to Conklin the performance evaluation plan was retracted some two weeks ago. Reports from the union said the plan continued to be a problem until as late as last week.

In the final agreement no plan is discussed. "There really isn't anything in the agreement now," Thomas began. "It's just something we are going to have to continue to work on to make sure that we select and retain competent employees."

Throughout the strike Peitz spoke of the high turnover of police personnel, a turnover the union believed was founded partially in

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SB 4 would mandate a minimum deposit of five cents on containers like these if passed by the state senate.

Rains' Bottle Bill to Be Voted Upon Today

A proposal that would mandate a minimum deposit of 5 cents on all beer and soft drink containers sold in California is being voted on by the Senate today. The bill is sponsored by Senator Omer Rains (D-Santa Barbara).

According to Rains' spokesman, Bob Moore, the purpose of the bill is to encourage recycling and to discourage littering. "Perhaps most important, the passage of this bill would be a reminder that we cannot much longer continue our 'throw away' ethic, since the Earth's resources are, in fact, limited. Almost all containers, steel, aluminum and glass can be processed," Moore claims.

Opponents to the bill include container manufacturers, the Association of Bottle Manufacturers, unions representing steelworkers and glassblowers, and retail grocery organizations. These organizations fear financial difficulties as well as storage problems and increased transportation costs.

Moore, however, claims that bottle manufacturers will experience an increase in profits due to a decrease in raw material expenses. Furthermore, the Department of Commerce predicted a net gain of 30,000 jobs if a national deposit bill were passed. The Federal Energy Ad-

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HEADLINERS

The State

SACRAMENTO — A bill to require the state Department of Motor Vehicles to keep half its offices open for five hours on Saturdays was introduced by Assemblyman Terry Goggin (D-San Bernardino). It would require that 74 offices be open from 8 a.m. to 1 p.m. Saturday — but no overtime would be authorized for employees assigned to such shifts. DMV spokesman Lionel Holmes said an experimental program that paid employees overtime to keep 12 such offices open last year was discontinued due to rising costs and public confusion concerning the offices' hours of operation.

SACRAMENTO — Assembly Speaker Leo McCarthy and Assemblyman Howard Berman, his challenger for the speakership, spent three more hours talking about how to end their dispute — but declined to say what had happened in their closed session. "We'll meet again in the morning," said Assemblyman John Vasconcellos (D-San Jose) who is serving as negotiator between the two Democrats. Berman holds a slim majority among Assembly Democrats — but it takes 41 votes to declare the chair vacant, and Republicans chose to abstain.

SAN FRANCISCO — The California attorney general's office filed a \$375,000 suit against the cities of San Jose and Santa Clara, whose officials took 12 days to report a massive sewage spill that dumped an estimated 4 billion gallons of largely untreated sewage into San Francisco Bay for 36 days last fall. Under state law, any entity that unlawfully pollutes state water is liable for civil penalties of up to \$10,000 a day.

The Nation

WASHINGTON — Public support for increased U.S. defense spending has reached 63 percent, highest level in a decade, the Associated Press-NBC News Poll showed. And while Americans support President Carter on the crises in Iran and Afghanistan, they want him to take a harder line to try to resolve them, the poll found.

WASHINGTON — A special presidential panel Tuesday called for new wage guidelines that will allow pay hikes of up to 9.5 percent a year even though prices are rising at the rate of 13 percent a year. The agreement reached by President Carter's Pay Advisory Committee, including some of the nation's most influential labor and business leaders, is certain to have major economic and political effects. The accord apparently represents a victory for Carter because he brought some of his harshest critics in both labor and management together to serve on the panel — and to agree.

DES MOINES — The startling results of the Iowa caucuses have dramatically altered the presidential contests in both parties and have left winners and losers to ponder the lessons of the opening battle of the 1980 campaign for the White House. By his upset victory here, George Bush transformed the struggle for the Republican nomination into a two-man race between him and Ronald Reagan. And President Carter's landslide triumph over Sen. Edward M. Kennedy (D-Mass.) had Kennedy up against the ropes and Carter in a position to deliver a knockout blow in the Feb. 26 New Hampshire primary.

The World

MOSCOW — Andrei D. Sakharov, the Nobel Peace Prize-winning conscience of the Soviet dissident movement, was arrested by Soviet police Tuesday afternoon and quickly banished to internal exile. Sakharov, 58, and his wife, Yelena Bonner, were flown to Gorky, an industrial city on the Volga River, 250 miles east of Moscow, his mother-in-law said. Gorky is one of several Soviet cities closed to foreigners. Simultaneously, the official Tass news agency accused the white-haired nuclear physicist of "conducting subversive activities against the Soviet state" and announced that he had been stripped of a long list of awards and titles that he had earned for his key role in developing the Soviet hydrogen bomb.

QUETTA, PAKISTAN — The rugged mountains and stony plains that surround Quetta, the capital of Pakistani Baluchistan, make up one of the remotest, least-developed areas of all Southwest Asia. The mainly nomadic Muslim tribesmen who inhabit this region live little differently than their ancestors did thousands of years ago. But despite the lack of development and continuous domination by succeeding waves of foreigners, the 2 million or so Baluchi people who live in Pakistan, together with more than 1 million in Iran and 300,000 to 500,000 in Afghanistan, still nurture an ardent sense of nationhood that refuses to die. As some experts see it, the Russians hope to exploit this sense of nationhood to gain access to the Arabian Sea and the warm-water ports they have always wanted.

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TODAY

FACULTY WOMEN'S CLUB: Dinner & Theater Evening — 6:30 p.m. Potluck supper, Faculty Club; 8 p.m. "Comedy of Errors" Rehearsal Lotte Lehmann Hall. \$1 per person. For info, Mrs. Glen Wade, 969-4204.

UNDERGRADUATE SOCIOLOGY UNION: The USU will meet to discuss plans & objectives for this qtr. Bring sack lunch and get informed, 12 noon, Ellison 2824.

WOMEN'S CENTER: Employment opportunities at UCSB. Carol Peterson from Personnel office. Appt. required 961-3778. 2-4 p.m., Women's Center.

HILLEL: Winter class — "The Origins and Development of Zionism," topic: "The Emancipation & Redefinition of Jewry" 7-8:30 p.m., UCen 2294.

HILLEL: Conversational Hebrew group. Come & converse, improve your Hebrew, 12-1, UCen lobby.

HILLEL: Israeli folk dancing. Join the fun, 7:30-9:30 p.m. Rob Gym (upstairs).

A.S. PROGRAM BOARD CULTURAL: Very important meeting for all cultural groups. Discussion of plans for Cultural Weeks, 1-2, UCen 3137.

CHICANO PRE-LAW: Meeting, representative from Loyola Law school will attend, 12 noon, Centro library.

I.V. OPEN DOOR MEDICAL CLINIC: Nutrition Public Health forum, 7:30 p.m., I.V. Town Hall.

COUNSELING CENTER CAREER PLANNING: Choosing a Major in English or Speech Communication, 12 p.m.-1 p.m, UCen 2292.

UCSB BIKE CLUB: Club meeting — discuss movie, t-shirts, intercollegiate championships, etc. Race mtg afterwards, 7 p.m. Girv 1108.

STUDENT CHAPTER OF ANS: "Nuclear Power in Perspective" — A lecture by Harold Agnew, President of General Atomic Co. & former Director of Los Alamos lab, 3 p.m., Physics 1640.

CAMPUS ADVANCE: "Death: Can It Happen To You?" All are invited to study and discuss this topic, 9-10 p.m., 6660 Abrego No. 8.

EUSA: Leading executive from Bullock's will discuss the behind the scenes operations that keep Bullock's at the top. Also to be discussed are management positions in accounting, sales & promotion etc, 12 noon, NH2127.

STUDENTS FOR UCSB SILVER ANNIVERSARY: Meeting to assign responsibilities for upcoming events. This meeting is important — be there, 4:30 p.m., Campbell Hall.

CHEMICAL ENGINEERS: Representative from INTEL corp. will talk about the chemical engineer's role in computer manufacturing, 12 noon, Arts 1241.

UNDERGRADUATE SOCIOLOGY UNION: USU meets for business! Bring a bag lunch to the sociology conf. room (2nd floor, Ellison Hall) at noon.

TOMORROW

ISLA VISTA COMMUNITY COUNCIL: Several openings on the Housing, Planning, Police & Archives Commissions. Applications available at IVCC located at 966-C Embarcadero del Mar. Deadline Jan. 25, 5 p.m.

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UCSB Criminologist

Corporate Illegalities Uncovered

By LESLIE BYRD

For many years scandals and corruption have flourished among America's corporations and attempts to diminish them have been ineffective.

Recently, however, according to an in-depth study by UCSB criminologist Ronald R. Cressey, corporate actions such as bribes, secret slush funds, kickbacks and illegal contributions are now under careful Federal inspection.

Sent to New York City by Peat, Marwick, Mitchell & Co., the world's largest auditing firm, Cressey and research assistant Charles Moore attempted to analyze the responses of over 250 corporations to such "questionable payments scandal."

Corporations have, in fact, initiated reforms in auditing departments, budget analysis and unethical practices such as pollution and occupational safety hazards, according to the report.

According to Cressey, preliminary actions began five years ago by the Securities Exchange Commission after disclosures of corporate payoffs abroad. By issuing various memorandums, the SEC indicated that both external and internal auditing systems for public corporations had to be improved.

In 1977, the Foreign Corrupt Practices Act was enacted and responsibility for compliance with the law fell on individual managements of the corporations. "If rigorously enforced," stated Cressey, "this law will do more to keep businessmen honest than all the codes in the world, including the Ten Commandments."

Specifically, the FCPA required a company to "make and keep books, records and accounts, which in reasonable detail, accurately and fairly reflect the transactions and dispositions of the assets" of the company and devise and maintain a system of internal controls.

Many U.S. companies, fearful of the fact that the new law applied regardless of the amount of money or assets involved, have undergone substantial changes to increase both budget and staff in their in-

ternal auditing departments, according to the researchers. Top executives of public corporations are watching out for those below since penalties are the same as violating the Securities Exchange Act — \$10,000 maximum fine or up to five years in jail or both.

But Cressey and Moore aren't sure whether the FCPA is the only reason for improved corporate responsibility. Also possible are the strong public interests to keep business a free enterprise and the codes of ethics recently drafted by the corporations themselves.

"Public response," said Cressey, "is changing. When a corporation dumped its sewage in Lake Erie 100 years ago it wasn't considered unethical. Business was business. But what is happening today with population growth and a lot of other things is that a new 'ideology' about corporate responsibilities has been introduced."

All of these external things cause corporations to make what Cressey calls "structural changes," or the shifting of duties

and relationships between the president, board and management. "As a sociologist I know that behavioral change rarely comes without structural change."

The codes of ethics, written or revised shortly after disclosure of the scandals, were the principle focus of the study. "The study goes into detail about what is in the codes and what seemed to be on the minds of the corporate executives who wrote them," Cressey added.

It was discovered that "most of the codes showed more concern for protecting the public from the actions of the firms." Cressey also observed the codes as old fashioned documents which did not reflect ethical concerns of many of the corporations. "If you want to prevent a crime you have to somehow change something in society. You can't let crime develop and flourish and then expect to cut off its head with some kind of surveillance or punishments. And that's somewhat the same moral of the codes study. The

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Asteroid Collision Caused Extinction of Dinosaurs

By DANA ROSKEY

An asteroid colliding with the earth caused the extinction of the dinosaurs 65 million years ago according to a theory formulated by four researchers from the Lawrence Berkeley Laboratory.

According to this theory, the earth collided with a six-mile-wide asteroid which threw 100 times its own mass into the atmosphere in the form of fine dust. This cloud of dust blotted out the sun for up to five years, exterminating vegetation and all animals that weighed over 25 pounds.

At the end of the Cretaceous geological age and initiating the Tertiary age, the dust settled, permitting plant seeds to germinate and the small animals able to live off rotting vegetation and smaller prey to repopulate the planet.

Nobel Laureate physicist Luis Alvarez and his son, Walter Alvarea, unknowingly uncovered the main evidence for the new theory while working in Italy's Apennines mountain range. They were studying the content of the element iridium in clay and limestone formations trying to develop a dating system that would link the iridium content to the age of the formation in which it was contained.

Frank Asaro, member of the research team, explained, "The abundance of iridium with respect to clay was not constant. There was a spike." This means that there was an increase in the iridium content of clay 65 million years old.

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It's Over

Santa Barbara police officers returned to work Tuesday night, ending their 20-day strike. The final agreement that was reached represents a clear compromise by both sides in nearly all aspects, save one.

The key concession was made by the city, when it withdrew its intent to implement a performance-for-pay plan to reward officers efforts through salary incentives. This had proven a major stumbling block throughout the negotiations, as union members refused to open formal negotiations, or return to work as long as the proposal remained in any city contract offer.

We are glad that the city did remove this plan from negotiations, enabling talks to proceed relatively unimpacted. It was important that the city recognize that its plan was not well defined and appeared to act against both the officers and the union itself.

We, and all the citizens of Santa Barbara, are glad the entire affair is completed and law enforcement can return to its regular operation.

Best Bet

SB 4 will come before the state senate for a vote today. More commonly known as the "bottle bill," this legislation, sponsored by Senator Omer Rains (D-Santa Barbara), would mandate a five cent deposit on all beer and soft drink containers sold in California.

We hope this bill makes its way into law. Though it will cause a 5 to 25 cent price increase per container, these monies will eventually be refunded to the consumer upon return of the container.

SB 4 is designed to encourage recycling and discourage litter. We think it will serve as an incentive to the consumer to return bottles and cans for recycling. In states such as Oregon, where such legislation has been enacted, officials have been pleased with the results.

Besides helping keep this state clean, SB 4 could produce at least 38,000 jobs by Department of Commerce estimates and as many as 138,000 jobs according to a study done by the U.S. Brewers Association.

It is estimated that the bill has a 50-50 chance of passing even though it has wide support among the general populace. This is an important bill and we hope it does not go down to defeat because of lobbying from members of the bottle industry and other organizations which fear financial difficulties if it is passed.

In this era of limited resources it is important to encourage conservation and recycling whenever possible. We feel SB 4 will do just that.

letters

Messina Fan

Editor, Daily Nexus:

It was with great interest and amusement that I read Jeff Mailes' letter (Mon. Jan. 21) condemning my review of Jimmy Messina's concert last year. Since my review must seem like heresy to Mr. Mailes, he is to be commended for his even tone, though I find his assumptions factually incorrect and logically confusing.

Mr. Mailes assumes that I did not like the concert because I do not like Messina's music. For Mr. Mailes' future reference, I am well aware that many people do not share my musical tastes, yet the irony is that I am a fan of Messina's. His concert was poor because of his weak new material, which I noted in my article. (Mon. Jan. 14)

A second assumption is that I said, "Messina showed up, but not much else happened." I lay no claim to that grammatically imperfect headline. It is true that the concert was devoid of energy.

According to Mr. Mailes — "a native Santa Barbaran" — "the average transient student at UCSB" would not get the same "warm feeling to know that someone like Messina loves this town as much as I do." This Janus-like *ad hominem* argument implies that only life-long residents can appreciate Santa Barbara and/or Messina, and reeks of territorial fascism.

Many students at UCSB live here

four or more years — are they unable to love Santa Barbara? Messina has lived here two years, as he said in the concert. Is it time or fame which will admit a person to the exclusive club of native Santa Barbarans?

What is funny, is that far from being a transient student myself (I started UCSB in 1972), I have also lived in Santa Barbara for almost 20 years, moving here when I was six years old. I think the idea of territoriality is silly.

I do agree with Mr. Mailes; it was sophisticated of the audience to "enjoy the concert without leaving their seats to make fools of themselves." But I also remember other concerts Messina has had in Santa Barbara (with Kenny Loggins) where his infectious music brought the crowd out of their seats and into the aisles, dancing like fools. Have the audiences suddenly grown sophisticated, or perhaps was the music a little dull?

Agreed, if an audience sits or stands does not determine the quality of a concert. Here is the difficulty in the elusive art of criticism. I say a musical concert must be judged on the music — not unquestioning allegiance to a performer or regional jingoism. I stand by my review, and the words of Gilbert K. Chesterton, "Art, like morality, consists in drawing the line somewhere."

Randy Campbell

DOONESBURY



A Question of Rent Control

By JONATHAN GOLDHILL
Community Housing Office

Are you "pro-" or "anti-" rent control? Can you justify your bias? If you answered these questions you probably discovered that you can justify your bias.

In attempting to uncover the process of justifications of our biases, however, it is important to look beyond these self-serving smokescreens erected by the controlling interests and try to recognize that the inflated prices charged by landlords are not supposed landlord "hardship." We often cannot recognize what the truth is because controlling interests use politics to manipulate our attitude and perspectives.

Since such a provocative statement cannot be made without factual support, let us turn to the issue of rent control, an area where political interests constantly vie for power.

In the past, pro-rent control campaigns have been heavily outspent by anti-rent control groups. For instance, the June 1978 campaign in Santa Barbara revealed that opponents of rent control outspent proponents 8:1 (\$160,000 to \$21,000). Another example is the recent defeat of Proposition R in San Francisco, a 70 percent renter city. Opponents of the proposition outspent proponents (\$500,000 to \$45,000).

In another instance where disproportionate coverage of an issue clouds the truth we can again turn to Santa Barbara's June 1978 election. This time facts were being reported by the Santa Barbara Housing Council and the California Department of Housing and Community Development.

In an attempt to defeat this campaign by presenting what was considered to be "true," the Santa Barbara Housing Council — an organization of landlords, developers and realtors and a subsidiary of the California Housing Council — cited "official" reports and studies charging that rent control leads to a decline in apartment construction, deterioration of maintenance services and erosion of the tax base by depressing the value of rental housing. These results are not surprising when one considers these studies were privately commissioned by the California Housing Council.

On the other hand, the much-feared and controversial studies by UCSB's John Gilderbloom reported evidence which directly contradicted what was found above. Hired by the CDHCD in Sacramento (a public non-partisan group which professes to take no official position on rent control), Gilderbloom was authorized by this state-run group to report his findings. After comparing 26 rent-controlled municipalities in New Jersey with 37 non-rent controlled municipalities, Gilderbloom concluded that "moderate" rent control had no net effect leading to a reduction in apartment construction, a decline in maintenance, an erosion of the tax base, or an increase in abandonments or demolitions. Actually, preliminary findings suggested that such rent control laws tended to promote better upkeep due to incentives related to the approval of rent hikes.

Developing Solar Power

By DANA ROSKEY
SUNRAE

SUNRAE, the California solar lobbying organization, recently released a study entitled "Capturing the Sun: Oil Company Investments in Copper Ownership" that proves that the oil industry has in recent years gained control over 33 percent of the domestic copper market and 6 percent of the world copper industry.

Coordinated by Jeff Bowling and compiled with the help of other researchers doing graduate economic studies at UCSB, the study shows that seven major oil companies now directly control 497,146 tons of the yearly U.S. copper production.

This fact is frightening because of the dependence of solar power's future upon the copper industry. Up to 1½ lbs. per square foot of copper is used in the construction

of a solar water heating unit. If the oil companies gain control of the copper industry, they can control how much copper is produced and thereby influence copper's price and the cost of solar energy. If the price of solar energy goes up, this source of power will lose its competitiveness with oil.

With their enormous profits, oil companies have been able to merge with or buy controlling amounts of stock from copper companies. This trend began in 1963 when Cities Service gave .9 shares of preferred stock for each share of Tennessee Corporation stock. Tennessee Corporation operated the Miami and Copperhill copper deposits. Typical of the oil industry's efforts to gain control over copper is Standard Oil of California's purchase of stock from AMAX, a domestic copper company, for 24 percent of their net income in 1975. In 1977, Atlantic

Richfield Co. merged with Anaconda Copper Co. for 52 percent of their net income for that year.

Oil companies have also been investing in copper exploration projects and will be spending even more to have ore discoveries converted into producing mines.

Oil companies are claiming, in the face of a windfall profits ax, that their profits are needed for domestic exploration for oil and gas. However, as this study has shown, they are diversifying into other industries, particularly those of solar energy and copper. SUNRAE's study makes the suggestions that a strong windfall profits tax be imposed on the oil industry with the revenues generated going toward the development of renewable energy sources and that legislation be passed preventing oil company investment into other industries.

When one considers how much attention "facts" can receive — say, for instance, in San Francisco's \$500,000 media blitz last fall — the inequity in such a political contest is appalling. Information, then, can be repeated frequently enough to render it factual, when actually it is someone's distortion of the issue. Since the CDHCD is neither armed nor designed to actively promote findings which support rent control, the task of arousing public attention falls to tenants and tenant groups whose funds and organization do not in any way rival the likes of the more status-quo and well-organized business interests.

In short, what is repeatedly heard becomes rapidly trusted. And what business can convince is good for America is (without cynicism) good for business people. Hence, the old maxim, "Money talks." But, nonetheless, what are some truths about rent control?

Is New York City's failure with rent control suggestive for the future of other rent control laws?

No. Although many people (particularly anti-rent control spokespeople) have cited New York's seeming failure with rent control, Mr. Gilderbloom's reply is that New York's experience with rent control is atypical. He says, "saying New York's rent control is representative of all rent controls is like saying the Edsel is representative of all cars." In actuality, New York's law was a rent freeze or what Mr. Gilderbloom would call "restrictive" rent control.

How then does "moderate" differ from "restrictive" rent control?

Simply put, "moderate," which constitutes almost all contemporary rent controls, is designed to prevent rent gouging while allowing owners to raise rents (according to a prescribed formula) to compensate for increased costs whereas "restrictive" is more accurately a freeze on all rent levels.

Why is rent control suddenly popular in California? With the passage of Proposition 13, renters began happily anticipating their rebate checks, expecting to cash in on the landlords' saving of a whopping \$1.2 billion (an average of \$300 per apartment). However, the chicanery of Jarvis and Gann proved too great as renters were deprived of these rebates. This lesson illustrated the privilege of property owners and instructed renters that they will have to organize their own political might to compete with the more powerful owning class.

Why rent control?

Rent control is simply a stop-gap measure that protects the poor, moderate-income families, students, minorities, the elderly and people on fixed incomes from the brutality of the housing marketplace where prices are set at "whatever the market will bear."

As the issue of rent control in Santa Barbara draws near it is imperative that citizens be sensitive to the way our biases are manipulated by political maneuvering, money, and, hence, power and to try to perceive who is making what claims and why? Only then will such supposed landlord "hardships" be exposed.

FORUM — a political sounding board for students

Business Plays Role In Crisis

By PETE RICHARDSON
Student Hunger Action Group

In the past, programs designed to battle world hunger have focused on two aspects of the problem — the need to increase production of food as well as slow the rate of growth in population. Together, these measures were seen to form the basis of a solution to starvation. Now, after the Green Revolution and a battery of birth control programs in the Third World, we are producing more food than ever, but still more people are starving. It would appear that population is outstripping production.

Before this conclusion is made, however, an interesting fact must be taken into account: enough grain is being produced worldwide to provide everyone with 3,000 calories a day. This figure does not include calories from other food sources such as vegetables, fish or beans. There is enough food. Moreover, it is not all being produced by America and other industrial nations — most underdeveloped countries are net exporters of food. If the root problem behind hunger is not insufficient production or overpopulation, why can't people feed themselves?

Perhaps a more fundamental cause of world hunger revolves around the kind of food that is produced and why. In today's world, quantity and market value, not nutritive value, are the goals of agricultural planning, and unfortunately, feeding people and making a profit are not always as compatible as we would like.

In fact, the profit motive provides for situations where one third of the world grain production and one fourth of the world fish catch are fed to livestock. Cattle in feed lots consume ten pounds of grain a day for every pound of meat, and livestock consume over 76 percent of the total U.S. protein. In effect, an average American shrinks 1,800 pounds grain into 250 pounds of meat annually. This inefficiency is felt abroad as well as here in that the U.S. imports 40 percent of all beef in international trade.

To say that this represents an inefficient allocation of resources would be an understatement; so too would it be an understatement to say that it is quite profitable. In a very real sense, it means that hungry people are competing with livestock for food.

And what of the underdeveloped nations? There also the profit

motive rules in the face of widespread hunger. Wealthy landowners and multi-national agribusinesses have picked up where the colonialists left off, using the most fertile land to produce non-food cash crops for export. Tea, cotton, cocoa, coffee and tobacco can be highly profitable, but the profits tend to concentrate in the hands of the people who need them least, namely the large landowners and foreign investors.

The foreign markets on which export agriculture depends can be very unstable. One reason is because the exports are "luxury crops," that is, they are commodities that people can afford to do without. Also, they are often commodities that have close substitutes. If there are no existing close substitutes, some are invented (for instance, synthetic rubber, saccharin, and dactron).

The process of feeding people has become a by-product of making a profit. This is particularly disturbing when we consider that hunger has less to do with scarcity than with who owns the land and what they do with it.

Freedom Is One Answer

By GLEN O'BRIEN
Students for a Libertarian Society

A great problem in American politics is the classification of political ideologies into dichotomies with are both degrading and confining. With terms such as: liberal, conservative, left and right and the stereotypes which follow them, great barriers are erected which blunt the effectiveness of new political ideas.

The jargon can be applied to much of our traditional party politics, because the categories were created precisely to gauge the system's own overwhelming predictability, but a great disservice is being done to any innovative movements. Libertarianism is one such idea.

To many, the movement contains characteristics from all facets of the political spectrum. Yet these beliefs are joined to form what Libertarians believe to be a truly sound and consistent philosophy.

Libertarianism has been labeled "leftist" because of its views on personal liberties, like for example, the opposition to the draft on grounds of non-

aggression and involuntary servitude, but has also considered to have been originated from the right because of its favorable views of the free market.

What does Libertarianism really stand for? What Libertarians want is this: a system for the United States that is as good, decent, honest, humane and creative as are the American People. The name of the system is Freedom. Freedom not only in the economic sense, but also in the area of personal lifestyles; the right to live without invasion of privacy and forced social behavior.

Freedom is the genius of American civilization. Other nations have been born of conquest. Ours began with the Declaration of Independence and the enshrining of the ideal of the natural rights of man. It was founded not on the power of the state, but on the liberty of the individual. That principle of individual liberty has had its good and bad days in the United States; it has been denied to many groups for far too long. But the ideal has always survived.

Libertarians believe that the

myth of the wisdom and benevolence of our political leaders, of their infinite concern for us, has dissolved. It has dissolved because of the experience that the present generation has had with the leaders of the two political parties.

Libertarians wish to educate Americans to the existence of alternatives to the traditional system in which one ideology is indistinguishable from the other. For most Americans, and especially the younger voters, the spell of government has been broken. We did not break the spell, history did. Our culture has looked to the government to solve problems and this habitual dependence has stifled the creativity of thinkers and created more problems in the process.

Libertarianism is growing in America and represents a diverse yet united cross culture of people who are concerned with the direction of our present system. In the future, libertarians will be voicing dynamic answers to urgent questions. Americans, for their own benefit, will keep an open mind and avoid the "classification syndrome"

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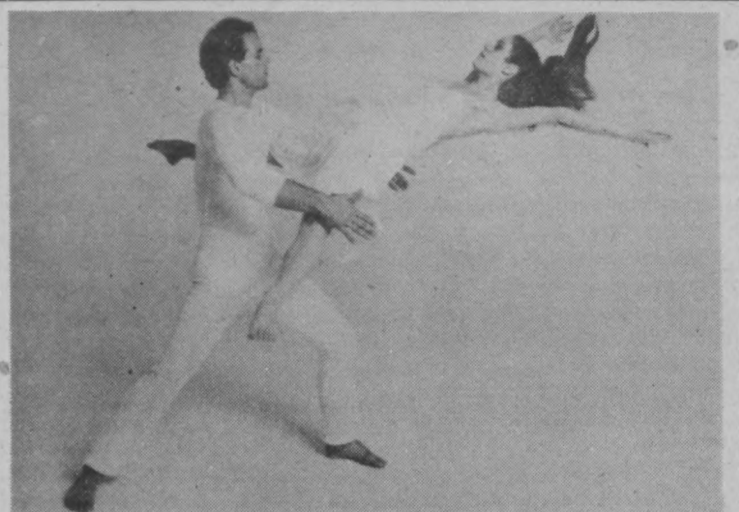
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ARTS & LECTURES *Coming Events*



The highly innovative Bella Lewitzky Dance Company will perform in Campbell Hall February 8th and 9th. Pictured are dancers Robert Hughes and Nora Reynolds in costume from "Greening", choreography by Bella Lewitzky, 1976.

Gary Karr to Perform Here Tomorrow Evening

"Music is good when it communicates," asserts Gary Karr, acclaimed by critics as the greatest living string bass virtuoso, and one of the most exciting concert performers on any instrument. *The Montreal Star*, summing up one of Karr's performances, wrote: "Karr can do wonders with the double bass. The dexterity of his fingerwork, the many different and beautiful tone

colors and dynamic gradations he achieves, and the musical expressiveness which he brings to his playing are truly extraordinary." Gary Karr appears at 8 p.m. in Campbell Hall on Friday, January 25th under the sponsorship of the UCSB Committee on Arts and Lectures.

This half page is prepared by the Arts and Lectures Staff.

February 2: The Intimate P.D.Q. Bach

Santa Barbara's musical scene will never be the same after the February 2nd performance by the notorious Professor Peter Schickele, the one and (understandably) only biographer of P.D.Q. Bach. The Intimate P.D.Q. Bach is scheduled by the UCSB Committee on Arts and Lectures for 8 p.m. in Campbell Hall.

This hilarious evening is guaranteed to tell music lovers more than they ever really wanted to know about the life and times of the oddest of "Bach's twenty-odd children." Called a "very, very funny show — even for people who like music, but don't know why," the program consists of music, words and slides depicting the life of this fictitious composer, featuring his compositions performed on such diverse instruments as the Windbreaker, the Worm, the Snake and the Foghorn. A most entertaining evening.

Tickets to all Arts and Lectures performing events are currently available in the Arts and Lectures Office, the Ticket Bureau of Santa Barbara, and the Lobero Theatre. Tickets to AS YOU LIKE IT and OTHELLO are available only at the A & L ticket office.



The Acting Company

It takes nerve, ability, hard work, superb organization and a wealth of talent to produce three stylistically diverse plays and then tour them, complete with sets, costumes and properties across the country, performing in repertory. But John Houseman's The Acting Company does this. They will perform a trio of plays under the auspices of the UCSB Committee on Arts and Lectures.

January 28, the company opens its residence with George Abbott and Phillip Dunning's 1926 melodrama, "Broadway." Set in the back room of a speakeasy, the play originally took New York by storm and continues to delight with its crackling dialogue, extravagant plot and sense of innocent fun.

An equally inventive and imaginative staging is the January 29th production of "Elizabeth I," a musical series of loosely joined

vignettes recounting Elizabeth's rise to power as told by a group of rag-tag strolling players. The timing and dialogue are crisp, the energy level is high and director Ciulei's staging abounds with effective theatrical imagery.

The last of the series is John Webster's tragedy, "The White Devil" which comes from its 17th century origins into contemporary metaphors and images of sex and violence. Michael Kahn links the playwright's vision of an age of lost ideals and optimism with modern life. The January 30th play examines the mind's endless perversity and is not recommended for children.

Recently, the prestige of the company has been financially stabilized by its joining forces with the government funded Kennedy Center in Washington. The company will serve as the center's touring representative.

UCSB SHAKESPEARE QUARTER



Department of Music presents:

Fri., Jan. 25 — 8 p.m. OPERA — "THE COMEDY OF ERRORS"; Libretto by Lorenzo da Ponte
& Sun., Jan. 27 — 4 p.m. (after Shakespeare); Music by Stephen Storace; UCSB Opera Theatre,
directed by Carl Zytowski.
Lotte Lehmann Hall
Tickets: \$1 Students / \$1.50 UCSB Faculty & Staff / \$2 General Public

Committee on Arts and Lectures presents:

Tues., Jan. 29 — 3 p.m. OTHELLO: A MINORITY REPORT"; a lecture by MAYNARD MACK, Yale University;
Girvetz Hall 1004 Author, *King Lear in Our Time*; Visiting Scholar, The Huntington Library.
No admission charge
Tues., Jan. 29 & THE ACTING COMPANY presents "ELIZABETH I" by Paul Foster, directed by
Wed., Jan. 30 Liviu Ciulei and THE WHITE DEVIL, by John Webster, directed by Michael Kahn.
8 p.m., Campbell Hall Tickets: \$4 Students/\$5 UCSB Faculty & Staff/\$6
General Public. Reserved Seating.
Tues., Feb. 12 "SHAKESPEARE AND THE ACTORS: SIGNALS THROUGH THE FLAMES" —
8 p.m., Campbell Hall FIVE ACTORS FROM THE ROYAL SHAKESPEARE COMPANY, with Ian
Richardson, Sebastian Shaw, Ann Firbank, John Nettles, and musician Martin Best.
Wed., Feb. 13 "MURDER MOST FOUL" devised by Ellen Dryden — FIVE ACTORS FROM THE RSC.
8 p.m., Campbell Hall Tickets: \$3.50 Students / \$4.50 UCSB Faculty & Staff / \$5.50 General Public.
Reserved Seating.
Fri., Feb. 15 "ARIEL: SHAKESPEARE'S SWEET POWER AND MUSIC, devised and edited
8 p.m., Campbell Hall by Martin Best, Patrick Stewart and Bernard Lloyd — FIVE ACTORS FROM THE RSC.
Tickets: \$4 Students / \$5 UCSB Faculty & Staff / \$6 General Public. Reserved Seating.
Wed., Feb. 13 "THE CHANGING STYLES OF CLASSICAL ACTING," a lecture by Sebastian Shaw.
3 p.m., Main Theatre
No admission charge
Thurs., Feb. 14 "TROUBADOURS AND LOVE" a lecture-recital by Martin Best.
3 p.m., Main Theatre
No admission charge

Department of Dramatic Art presents:

"AS YOU LIKE IT" written by William Shakespeare, directed by Stanley Glenn. Jan. 31, Feb. 1, 2, 8, 13, 14, 16, 19,
22, 27, 28. March 1, 4, 7 — 7:30 p.m.; Feb. 9, 23, March 8 — 1 p.m. matinees, Studio Theatre (No late seating)
Tickets: \$2.50 weeknights and matinees/ \$3 Friday and Saturday evenings.
"OTHELLO" by William Shakespeare, directed by John Harrop. Feb. 6, 7, 9, 11, 12, 15, 20, 21, 23, 26, 29, March 5,
6, 8 — 7:30 p.m.; Feb. 16, March 1 — 1 p.m. matinees; Studio Theatre (No late seating)
Tickets: \$2.50 weeknights and matinees/ \$3 Friday and Saturday evenings.
"THE DISTANCING OF EMOTION IN 'AS YOU LIKE IT'" a lecture by Dr. Thomas J. Scheff, UCSB
Department of Sociology. Wed., Feb. 20 — 3 p.m.; Studio Theatre. **No admission charged.**

Calendar

THURS., JAN. 24
3 p.m. Girvetz Hall 1004
DAVID LAVENDER
"Controversy in the Canyons:
High Dams for Arizona and
California"

THURS., JAN. 24
7:30 p.m. Campbell Hall
Stolen Kisses
(Truffaut Series)

FRI., JAN. 25
Noon, Campbell Hall
ALL THE WORLD'S A STAGE
and
BECKET OF CANTERBURY
(Noon Film Series)

FRI., JAN. 25
8 p.m. Campbell Hall
GARY KARR, double bass
Harmon Lewis, accompanist
(Concert Series)

FRI., JAN. 25
8 p.m. Lotte Lehmann
THE COMEDY OF ERRORS
(UCSB Opera Theatre)

SUN., JAN. 27
4 p.m. Lotte Lehmann
THE COMEDY OF ERRORS
(UCSB Opera Theatre)

SUN., JAN. 27
7:30 p.m. Campbell Hall
COUP DE GRACE
(Recent Releases)

MON., JAN. 28
8 p.m. Campbell Hall
THE ACTING COMPANY,
"Broadway"
(Footlight Series II)

TUES., JAN. 29
3 p.m. Girvetz Hall 1004
MAYNARD MACK
"Othello: A Minority Report"

TUES., JAN. 29
8 p.m. Campbell Hall
THE ACTING COMPANY,
"Elizabeth I"
(Umbrella Series)

WED., JAN. 30
8 p.m. Campbell Hall
THE ACTING COMPANY,
"The White Devil"
(Wednesday Series)

ARTS AND LEISURE

PAGE 7
THURSDAY, JANUARY 24, 1980
CRAIG ZEROUNI—ARTS EDITOR

'Going in Style' Morally Vague



George Burns, Lee Strasberg and Art Carney plan the big one.

By PATTI TAKAHASHI

The need for a film dealing with the difficulties facing the elderly in our society is a viable one, and screenwriter/director Martin Brest seems to be striving for a consciousness-raising comedy. But is the problem ever really confronted?

George Burns, Lee Strasberg and Art Carney portray three elderly gentlemen whose lives, stereotypically, revolve around daily excursions to the neighborhood park and eagerly awaiting their Social Security checks in the mail... until Burns decides to do something about it. He plans a bank robbery, but tragedy continues to overshadow their

youthful undertakings (such as gambling sprees to Las Vegas) and the film ends on an uncomfortably optimistic note. The moral of the story is as ambiguous as the ending.

It's apparent that the elderly need attention paid to them and their needs, but the film resolves nothing and their position is as much in limbo as ever. Lee Strasberg's multiple talents are given little recognition with the exception of one touching scene in which he reflects on the past and the ultimate disap-

pointment of losing contact with his son. Art Carney is basically a bit player, though he more than compensates for his minimal role

by turning in a fine performance. Burns plays the pivotal role in the film and adds a strong sense of character to his portrayal of the brains behind the outfit. The role of the director becomes almost non-

existent when given the opportunity to work with three top-notch professionals. And considering this is his directorial debut, he doesn't do a bad job at all.

'Kramer vs. Kramer'



Dustin Hoffman learning fatherhood the hard way.

By MICHELLE TOGUT

Question: How do you avoid repeating platitudes when reviewing a movie which has already been praised to the critical hilt?

It would be so easy to fall into describing *Kramer vs. Kramer* in terms of being a wonderful movie, perhaps the year's best with great performances by Dustin Hoffman and Meryl Streep, but, when forced to choose a reason why it is such a three-kleenex tearjerker, it comes down to the sympathetic manner in which the film's subject matter is handled.

When a movie starts with the premise of a mother leaving her husband and son ostensibly to find herself, one would expect total sympathy to be thrown toward the husband, Ted Kramer, hard-boiled advertising executive left to care for his son. And for the first part of the movie this is pretty much the case.

Faced with inquisitive six-year-old Billy (Justin Henry), whom he hardly knows, let alone knows how to take care of, Kramer eventually learns the fine art of parenting. It

takes time, but over the course of 18 months Ted evolves into a warm person, able to share an intimate relationship, a true comradeship with his child.

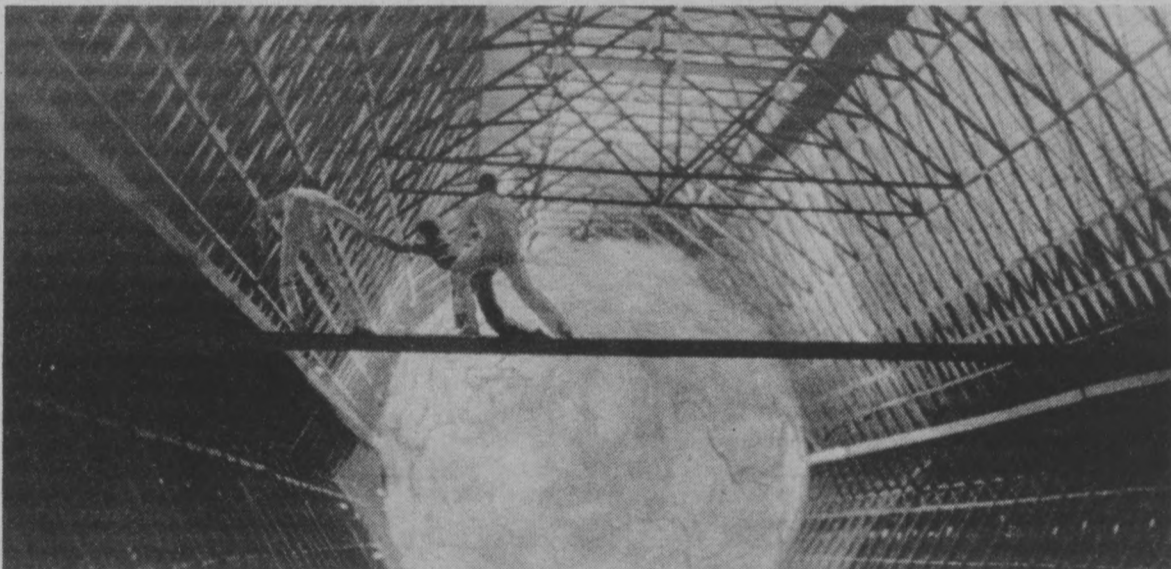
But when the mother returns to demand custody of Billy and in the ensuing court battle between Kramer and Kramer for the possession of their son, sympathy is drawn toward Joanna Kramer. She is the housewife, trapped in a sterile marriage and devoid of self-esteem, who needs to leave in order to gain some sense of herself and her worth.

Who is most qualified to be a parent: mother or father? This is the question which the film addresses, coming to the ultimate conclusion that whoever devotes the time, energy, patience and love to the parent-child relationship is ultimately the more qualified. The major problem in *Kramer vs. Kramer* is that both parents, even though Joanna did leave, seem equally suited to the job but custody will only be rewarded to one.

Hoffman gives what is perhaps the best performance of his long and distinguished film career. His initial scenes with Billy contain the pathos inherent when father must (Please turn to p. 9, col. 2)

The Movies!

'Black Hole' has a few; still fun



A not-so-hot meteor just passing through.

By RICH PERLOFF

Without a doubt, the most interesting thing about *The Black Hole* is that it's the first movie Walt Disney Productions has ever released with any rating other than "G." What violence there is in the film is basically along the lines of the *Star Wars* laser shootouts, but there are a few villains in *The Black Hole* whose evil transcends Darth Vader's comical menace. Hence, a "PG" for Disney.

Now, about the film. Maximilian Schell is demented but brilliant space scientist Hans Reinhardt, who has set himself up as the dictator of a renovated exploration vehicle. A much smaller cruiser, manned by Robert Forster, Joseph Bottoms, Anthony Perkins, Yvette Mimieux, and Ernest Borgnine, comes up upon Schell's craft, which hovers eerily at the edge of the gravity field created by a massive black hole. The entire crew of the smaller craft boards Reinhardt's ship, only to learn that the mad scientist plans to steer his vessel directly into the swirling vortex, hopefully to emerge on the other side in a parallel universe, a different space-time continuum, a sequel, or something.

The Black Hole owes a great debt to *Star Wars*. It features a number of battles between human heroes and the robot sentinels. It

features two "cute" robots (a la R2D2 and C3PO), one of whom sounds very much like Roddy McDowall, the other like Slim Pickens. It's strictly good guys vs. bad guys, and you'd never guess who wins.

That the film has logical holes big enough to warp-drive the *Starship Enterprise* through apparently was of little or no concern to director Gary Nelson. When Schell's ship is thrashed by a meteor shower, allowing the surrounding atmosphere to rush in, no one chokes, although no space helmets or other breathing apparatus are to be seen. What's worse, when a red-hot meteor narrowly misses crashing into the escaping Forster, Bottoms, and Mimieux, they show no apparent effects from the heat. Staying cool under fire is one thing, but this is ludicrous.

On the plus side, all of the film's special effects are good, and some are spectacular. The final sequence, in which the survivors do indeed brave the mysterious black hole, is a visual masterpiece, if a bit confusing in terms of the plot. Happily, it lacks the pomposity of *Star Trek's* "the human adventure is just beginning" finale, which is an immediate point in its favor.

(Please turn to p. 11, col. 1)

'Star Trek' a Giant Mediocrity



The crew of the starship Enterprise lost among the ruins.

By NORM COURY

We were comfortable with *Star Trek* in our living rooms. Inconceivable measures and uncharted planes of existence were reduced snugly into our 24-inch tube. We soaked up tomorrow's technology on today's terms. Or was it simply today's technology on tomorrow's terms?

Either way. It doesn't matter. As long as our little human problems were plotted at warp speed and lasered throughout the galaxies we were satisfied. More than satisfied. We were actually happy. How else can you watch the same show 20 times?

Certainly not because of special effects, which is what *Star Trek*

— *The Motion Picture* sells. (And buys. Various post-production budget estimates ranged from "over \$50 million" to \$85 million.)

Almost everything else is also shot out of tasteful proportions in this giant mediocrity.

For photographic trickery, Douglas Trumbull and John (Please turn to p. 11, col. 1)

966-4045 GRANADA 1218 State Street Something you won't want to miss!	STAR TREK THE MOTION PICTURE A Paramount Picture	
966-2479 STATE 1217 State Street A Comedy Spectacle!	JOHN BELUSHI 1941 A COMEDY UNIVERSAL RELEASE [PG]	
966-9382 Arlington Center 1117 State Street JOSEPH BOTTOMS	WHERE EVERYTHING ENDS... BLACK HOLE 1979 Walt Disney Productions [PG]	
965-5792 FIESTA 1 916 State Street IT'S ELECTRIC!	ROBERT REDFORD JANE FONDA THE ELECTRIC HORSEMAN A COLUMBIA UNIVERSAL RELEASE [PG]	
965-5792 FIESTA 2 916 State Street IT'S ELECTRIC!	ROBERT REDFORD JANE FONDA THE ELECTRIC HORSEMAN A COLUMBIA UNIVERSAL RELEASE [PG]	
965-5792 FIESTA 3 916 State Street LINDA BLAIR	ROLLER BOOGIE United Artists [PG]	
965-5792 FIESTA 4 916 State Street The funniest thing around!	STEVE MARTIN The JERK A UNIVERSAL PICTURE [R]	
682-4936 PLAZA De ORO 349 South Hitchcock Way #1 8 Golden Globe Nominations	DUSTIN HOFFMAN MERYL STREEP Kramer vs. Kramer [PG]	
682-4936 PLAZA De ORO 349 South Hitchcock Way #2 Critics award "Best Movie"	DUSTIN HOFFMAN MERYL STREEP Kramer vs. Kramer [PG]	
967-9447 CINEMA #1 6050 Hollister Ave. She gave... And gave... And gave.	BETTE MIDLER ALAN BATES THE ROSE [PG]	
967-9447 CINEMA #2 6050 Hollister Ave.	"GOING IN STYLE" George Burns-Art Carney-Lee Strasberg A comedy to steal your heart [R]	
967-0744 FAIRVIEW #1 251 N. Fairview The Funniest thing around!	STEVE MARTIN The JERK A UNIVERSAL PICTURE [R] A RAGS TO RICHES TO RAGS STORY.	
967-0744 FAIRVIEW #2 251 N. Fairview Plus: HARDCORE	THE STUD COLOR PRINTS BY MOVIELAB Released by Trans-American Films [R]	
968-3356 Magic Lantern Twin Theatres 960 Embarcadero Del Norte Plus: GROOVE TUBE	For an Evening of excitement, don't miss FLESH GORDON (R)	
One week only RIVIERA Near Santa Barbara Mission Opposite El Encanto Hotel 965-6188 Starring KLAUS KINSKI ISABELLE ADJANI	"A film with humor, horror and style. The best looking and scariest vampire movie in years." NBC-TV Nosferatu THE VAMPIRE	

★★★★ For Immediate Attraction

THURSDAY, JANUARY 25, 1984

Film

STOLEN KISSES is tonight's Truffaut film in Campbell Hall. The 1968 movie, starring Jean-Pierre Leaud and Delphine Seyrig, screens at 7:30 p.m. Tickets are \$1.50 students, \$1.75 UCSB faculty and staff, and \$2 general.

The next film in the Winter Series is **COUP DE GRACE**, in which Volker Schlöndorff directs his wife Margarethe Von Trotta in a story about soldiers returning home to Germany after World War I. The film screens Sunday, Jan. 27 at 7:30 in Campbell Hall. With Subtitles.

Yet another Thin Man movie, this one called **ANOTHER THIN MAN** (what else?) will screen at the Santa Barbara Museum of Art Jan. 25-27. Showtimes on Jan. 26 and 27 are 1:30 & 7:30 p.m. There will be one show Jan. 25 at 7:30 p.m. Donation is \$1.

PEOPLE OF THE WIND, a documentary about the Bakhtiari migration, who travel 200 miles across Southern Iran each spring, will be shown at the Lobero Theatre tomorrow and through the weekend. Showtimes tomorrow and Saturday are 7 and 9:15 p.m. Sunday times are 4, 7 and 9:15 p.m. Admission is \$3 general, \$2 student.

FILMFEST, the film series sponsored by Santa Barbara Museum of Art, is presenting a double feature Jan. 30 at the Riviera Theatre. The two films are **REMEMBER MY NAME**, with Geraldine Chaplain, and **WELCOME TO L.A.**, an Alan Rudolph film. Admission \$2.50 students and \$3 general, but you must be a museum member. For information, call the museum.

For a mere 50 cents you can see **ALL THE WORLD'S A STAGE**, an audition for the Juilliard School by John Houseman, and **BECKET OF CATERBURY**. They show at noon in Lotte Lehmann on Jan. 25 (tomorrow).

"Music is good when it communicates," asserts Gary Karr, acclaimed by critics as the greatest living string bass virtuoso, and one of the most exciting concert performers on any instrument. He performs here tomorrow, Jan. 25 at 8 p.m. in Campbell Hall as part of the UCSB Committee on Arts and Lectures well known Concert Series. He will be accompanied by Harmon Lewis.

Karr has brought the double-bass from the back of the orchestra to center stage stardom, and regards the previous neglect of the instrument as an advantageous challenge. "The bass is one of the only instruments on which not much has been said. We bassists are lucky — no traditional pressure and endless room for creativity," he says.

A charming and enjoyable performer, Mr. Karr and accompanist Harmon Lewis work together with instinctive timing and intuitive musicianship.



Andres Segovia

Muldaur Misses While Leon's Ragtime Reigns



Redbone demonstrates how he saves shows.

By RANDY CAMPBELL

Thank goodness for Leon Redbone. In an otherwise drab night, Leon Redbone amused and entertained the luckless souls trapped by the specter of terminal boredom, at the "stylishly intimate" Lobero Theatre last Friday night.

Maria Muldaur provided the boredom, as she waded through over an hour of the so-so songs which first made her career, a few alleged "rock" tunes, and other numbers so poor they made me embarrassed.

The woman did have enthusiasm and presence, but the music simply did not connect. Even her standby, "Midnight At the Oasis," failed miserably, as Muldaur could not recreate the vocal tricks required. Her voice was faltering and uneven, and she relied too

often on screaming and other vocal histrionics. I must say she appeared to be suffering from some sort of throat malady, or at least I hope that was the problem.

Muldaur has a voice which is rather limited, and she fails to capitalize on her strengths. The rock and roll tunes were entirely out of range, as were her "message" songs, delivered in a feckless gospel manner.

Muldaur's few successful tunes — "Don'tcha Feel My Leg," and Bobby Blue Bland's "That's The Way Love Is" were fueled by tasteful, playful delivery, and her sweet-but-naughty voice. And Muldaur's stage patter was usually entertaining. But we came to hear her sing.

Leon Redbone is an act to be seen, in contrast to his poor showing on record. A dead ringer for Frank Zappa with a fedora, Redbone creates and maintains a persona of cool; the final statement on the laid-back bluesman.

Playing obscure songs from the first third of the 20th century, Redbone's guitar work and his *basso profundo* seem authentic, even for a white guy (as the saying goes). He plucks, strums and picks his vintage Gibson in amusing and creative fashion, accompanied by his

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JANUARY 24, 1980

ctions



Gary Karr

Classical guitarist Andres Segovia will return to Santa Barbara for an 8:30 performance at the Arlington Theatre on Friday evening, Jan. 25. Segovia, who will be 87 in February, insisted on returning to Santa Barbara this year despite the many pressures from his young wife and son to limit his concert tour which includes some of the world's major cities.

Last year's performance here was a part of his 50th anniversary tour of his first appearance in the United States and to mark the occasion, the mayor of Santa Barbara proclaimed Jan. 19 last year as "Andres Segovia Day" and the maestro was awarded the Key to the City. Segovia was obviously deeply touched by these awards and the many standing ovations he received, and said that Santa Barbara had truly found the key to his heart. Following the Friday evening performance, the maestro will be reunited with five of his best students who have come from all over the United States to honor their teacher.

craggy-throated moans, chortles and occasional words.

Friday night, Redbone ambled on stage in his shades, hat, black Sunday suit and cane. His deadpan expression was often tinged by a slight smirk, almost saying "Look what fun I'm having at your expense."

And he sure had some fun. Redbone played da blues, rag and jug-time music with precision. Accompanied at mid-set by Jonathan Dorne on tuba, and later by Jim Rothermel (a talented multi-reed player from Maria Muldaur's band), Redbone brought spirit and life to some great American music.

For between-song entertainment, Redbone sipped his beer in the spotlight, leaned back to listen to a light opera tape, and then perfectly lip-synched the woman's falsetto with a hands-and-shadow pantomime. Another great treat came during an ovation, when Redbone pulled out his Polaroid SX-70 and took a flash picture of the audience.

In lesser hands, Redbone's material might have become stale and repetitive, but he kept the show alive with his skillful singing and playing, and his wry sense of drama and wit.

Stage

THE COMEDY OF ERRORS, the first production in the Shakespeare quarter at UCSB, will be presented by the Department of Music tomorrow at 8 p.m. and Sunday, Jan. 27, at 4 p.m. in Lotte Lehmann Hall. The production is designed and staged by Carl Zytowski. The music is by Stephen Storace. Admission is \$1 students, \$1.50 UCSB faculty and staff and \$2 general.

Related to the Shakespeare quarter will be OTHELLO: A MINORITY REPORT, a lecture by Maynard Mack of Yale University. The lecture will be Tuesday, Jan. 29 at 3 p.m. in Girvets Hall. There is no admission charge.

Music

The SANTA BARBARA CHAMBER ORCHESTRA, with guest soloist Peter Odegard and conducted by Jeffrey Evans, will perform music by Mozart, Vivaldi, Hindemith and others at the Fleishman Auditorium in the Museum of Natural History Saturday, Jan. 26 at 8 p.m.

Art

The UCen Art Gallery will be sponsoring a JURIED XEROX SHOW in Gallery beginning Jan. 28 and running through Feb. 1. There will be an opening reception Jan. 28 at 5 p.m. in the Gallery.

The Santa Barbara Museum of Art is giving a Focus Tour entitled AMERICAN ART SINCE 1950. The tour, to be led by docent Susan Arick, will be given on Wednesday, Jan. 30 at 1:30 p.m. The free tour will include a discussion of paintings and sculpture by contemporary American artists, such as Larry Bell, John McCracken and Paul Sarkisian.

Kramer vs. Kramer

(Continued from p. 7, col. 5) face a child he does not really know and attempt to establish some sort of communication.

But as the film proceeds, the relationship between Kramer and son grows naturally; Henry and Hoffman have a definite affinity for each other, an affinity which shines through all their scenes together. Henry is the child every mother would want, an adorable little cherub whose acting is unforced. He garners the most audience sympathy; one is truly concerned about what will become of him and whether the outcome of the court battle will re-shatter his world, a world which had to be repaired when his mother originally left.

Streep too, gives a fine performance, though one wished she could have avoided the term "I had to find myself" in reference to her decision to leave her family. One weakness of the film is that she had only five minutes in which to establish her character before departing for about half the film. Yet, when she does return, she manages to portray Joanna as a person who has struggled to form an identity other than daughter-

mother-wife and succeeded.

Director Stan Jaffe has made a close film, concentrating his cameras on the actors' faces and expressions. He brings the audience right into Kramer's home and right into the richness of the relationship between father and son. This concentration makes *Kramer vs. Kramer* an intensely personal movie, focused mainly on the feelings and relationships of the major characters.

While it can be argued that the film does not realistically portray a child-custody battle, the fact that the film deals with such a weighty subject in such an equitable way, making sure that neither parent is portrayed as an unfeeling monster, is highly admirable. It is made clearly obvious that each Kramer is a human being with their own frailties, but both also love their child and wish to look after his best interests.

Kramer vs. Kramer is worthy of the praise it has earned, both for its sensitivity to its subject matter and for the fine performances of its leading actors. It is a very human movie which deserves to be seen more than once.

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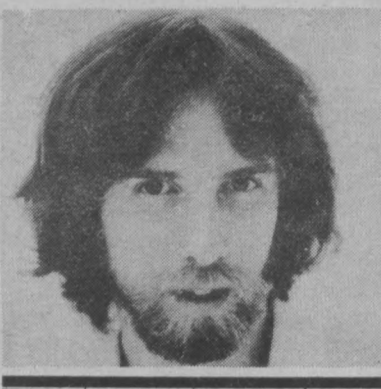
A.S. Program Board



Peter Alsop Speaks

By CAROLYN BOWDEN

This Friday, Jan. 25, the one, the only, Peter Alsop will be bringing his own special brand of song and comedy to the UCen II (New University Center) Pavillion at 7:30 p.m. Peter's music, possessing the unique ability to make you laugh now and think about it later, deals with important as well as humorous themes. In a recent interview he did with Randy Koral, Peter went about explaining himself and his music in depth.



consider myself a folksinger. My music can be jazz, rock 'n' roll, calypso, but I'm just one guy on stage with a guitar so I'm called a folksinger.

Don't miss Peter Alsop, tomorrow night in the comfortable New UCen II pavillion. Come in from the cold and enjoy free cider, hot tea, coffee, etc., while you witness the first in a continuing series of "Limelight Productions," a coffeehouse-type atmosphere with guest performers.

R.K.: Peter, you've written a lot of humorous material in the past. But your last L.P., *Asleep at the Helm*, deals with some serious social issues...

P.A.: I feel that as you grow as a human being, your interests change, your experiences change as well as the themes you're concerned about. So your expressions reflect this inner movement... My first album had some songs on it like "Junk Food Junkie" (I recorded it before Larry Groce) and "Garbage." Doctor Demento has played these songs on his show because they're humorous, but I think they also contain hints of social consciousness. My second album, *Asleep at the Helm*, consists of what I call the more vulnerable tunes — ballads dealing with sensitive issues. Yet still with a touch of humor.

R.K.: What kinds of 'sensitive issues' are you going to be dealing with on your new album?

P.A.: *Draw the Line* will be released in March and it contains some songs about Nuclear Waste, growing old, the Native Americans, struggle in general, money, and different things that touch people's lives that are serious concerns that affect us all.

'...Doctor Demento has played these songs on his show because they're humorous, but I think they also contain hints of social consciousness.'



Last Week's Answer: Secret Squirrel and Morocco Mole

I try to convey messages effectively using a little bit of humor. I'm not afraid of touching someone with my material. I question fear about dealing with social issues within myself. My hope is that through my artistry I can affect people so they can recognize the issues and want to do something about it.

R.K.: Do you then do many benefit performances?

P.A.: Yes, I've probably done more in the past than I would've liked to. Seriously, I enjoy being able to express my concern for issues by aiding groups that are connected with these.

R.K.: How do you feel about playing at colleges as opposed to nightclubs?

P.A.: Colleges tend to be much more responsive to my type of performance. The students there tend to be on top of issues. I also enjoy playing festivals. Yet, I don't

Just because UCSB now has a new Events Center, that doesn't mean we can't still see a good concert in Campbell Hall now and then. As if to reiterate my point, jazzman John Hendricks and his nine-member musical entourage will be in Campbell Hall next Friday, Feb. 1, to tell the story of the evolution of jazz.

Tickets, available at the usual outlets, will be \$7 for UCSB students, \$7.50 for general humans.

There is no questioning that throughout all of history the one common communicative medium between all peoples of the world has been the arts — the reflection and manifestation of the pulse of a people. And the only true American art form is jazz, which is enjoying a phenomenal resurgence



Out of the shower and into UCen II, Peter Alsop will be singing his soapy songs on Friday night at 7:30 as the new Pavillion assumes a coffeehouse atmosphere. Free cider, tea, coffee.

Jon Hendricks To Do History of Jazz & Blues

of interest and use today. Out of the plantations of the South and the bordellos of New Orleans up to Jimmy Carter's front lawn, jazz has come a long way toward being legitimized and popularized here in America and has touched the world as a whole.

It is therefore not surprising that America's leading ambassador to the world was Louis Armstrong, and that the language he spoke was jazz.

In a thoroughly retrospective production which is at once educational, historical and entertaining, Jon Hendricks has prepared his latest work, "Jon Hendricks Presents 'Reminiscing In Tempo' (The Evolution of Jazz)."

ever-present in today's pop music. The production segments in "Reminiscing In Tempo" are tied together with a narrative of hip rhythmic verse delivered by Hendricks himself which tells of the lyrical development of jazz. The narrative is also a creative and unique work in and of itself.

The vocalizations are delivered in both interpretations and original lyrics by Jon Hendricks, perhaps the greatest jazz singer/composer of all time. Any attempt to count the jazz greats for whom he's composed and worked or for whom he is credited with being a major influence would simply run on for pages.

Hendricks states, "The only way to guarantee that there will always be great jazz singers around is to raise 'em yourself!", and to that end, "Reminiscing In Tempo" is heavily spiced with supporting and featured vocals from Hendricks' wife, Judith, son Eric and daughter Michele.

The perfection of phrasing, dynamic shadings, harmonies and unity of the Family Hendricks on stage as they recreate period tunes and the best of Lambert, Hendricks and Ross (Jon's late '50s tour de force) leaves audiences with the complete impression that togetherness and thorough professionalism do abide well under a single roof.

The backing quartet of piano, guitar, bass and drums is exceptionally skilled at re-creating the styles of the entire development of the jazz idiom.

The quartet is led by maestro pianist Gildo Mahones and also features John Collins on guitar (formerly with Nat 'King' Cole, Frank Sinatra, Diana Ross, Lena Horne and Art Tatum), top session and touring bassist Allen Jackson, and the great drummer Billy Moore (published author on jazz, teacher in the California State University system, and trained through the Julliard Symphony, The Ray Charles Orchestra, Radio City Music Hall Orchestra).

No production which is as thorough a retrospective would be complete without expounding upon the origin, development and importance of dance to the entire subject of jazz. The emphasis is on tap dancing, as its development had much to do with drawing a close parallel to the tonal improvisations that musicians were playing, however the tap dancer does it without playing an instrument. The inclusion in this show of one of the great tap dancers, Foster Johnson, adds yet another important dimension to the already in-depth production.



Following on the heels of the hugely successful five year run of Hendricks' first fully-staged show "Evolution of the Blues," "Reminiscing In Tempo" is a precise work as it covers not only "the blues" as it evolved (being only a small part of the entire genre of jazz), but in a much broader form it begins with the roots of jazz when spirituals became the blues in New Orleans, includes a look (and listen) into the influences added to the music and culture from South America and the Caribbean, and carries chronologically all the way through to the present including Hendricks' most recent work with Josef Zawinul and Weather Report (Hendricks was recently commissioned to write original lyrics to Zawinul's already-classic instrumental hit "Birdland").

The words and melody lines written to jazz music are amongst the most potent and communicative of any ever written to accompany a musical style. Jazz lyrics were written to capture the feelings of the musicians playing jazz, and to capture and/or inspire aficionados who loved what they heard.

The evidence is found everywhere from early plantation melodies through ragtime, swing, be-bop, third stream and now is

Tom Petty Breakdown?

By RANDY KORAL

Last Thursday afternoon, around 2 p.m., A.S. Concerts got the word that Tom Petty would be unable to do his scheduled concert in Rob Gym that Saturday night (Jan. 19) for reasons of illness. This led to much nail-biting and chain-smoking, but in the midst of pandemonium, an agreement was made that Petty would play in the brand new Events Center on Sunday, Jan. 27, instead.

Tickets were put on sale for the original Rob Gym show on a general admission basis; 1,000 tickets were sold in two hours. So, needless to say, the scheduled Tom Petty show was sold-out.

When the Petty show was rescheduled to take place in the

Events Center, it was announced that all those people who purchased tickets for the original show could exchange these for reserved seats in the Events Center (henceforth regrettably referred to as "ECen.") The exchange takes place yesterday and today at the ECen Box office.

Anybody who bought tickets for the Rob Gym show is assured of a good seat in the ECen. However, it is worth mentioning that this fact didn't prevent people from braving cold cement with their sleeping bags as they began queuing up for the exchange on Monday evening, waiting for the box office to open on Wednesday.

Now here's the big news: If you have put on an unhappy face

because you think you have missed your chance to see Tom Petty in concert, cheer up. Tomorrow at 10 a.m. 2,000 more seats will be made available at all the usual outlets (Morninglory, A.S. Ticket Office in the UCen, etc.) for the ECen show!

But you might want to be sad again because, as you are reading this article, certain individuals are undoubtedly already forming lines, waiting for their chance to buy tickets tomorrow morning.

I believe it was Doris Day who once commented, after being unable to obtain tickets to Commander Cody last spring, "Que Sera, Sera."

Many of us here at UCSB are wondering what type of illness could've caused Tom to reschedule his show. I've heard rumours of tonsillitis, laryngitis, appendicitis, vasectomy. Whatever, Tom Petty was told by his doctor that he desperately needed a few days of rest and Saturday, Jan. 19, was one of those days.

So who's this Tom Petty that everyone is making such a fuss about? For the few faculty members or administrators (two or three tops) that might actually not have any idea, here are a few lines of explanation.

Tom Petty is just of those rock 'n' roll guys and the Heartbreakers is some more rock 'n' roll guys who play with him. For one weird reason or another, Tom Petty and the Heartbreakers will put on some kind of ungodly performance on the night of Jan. 27 in our beautiful, clean, new ECen.

"Whatever will be, will be; the future's not ours to see, so que sera, sera..."



Breakdown? Not me. Just give me the Jack Daniels and a pack o' Marlborros and I'll be fine. Tom Petty in the ECen, Jan. 27

This page prepared and paid for by the A.S. Program Board.

L.A. Chamber Orchestra: Unorthodox but Still Great

By JAMES ISAACS

The Los Angeles Chamber Orchestra, conducted by Gerard Schwartz with violin soloist Elmar Oliviera, returned to Campbell Hall Friday night, Jan. 18. The concert of music by Schoenberg, Beethoven, Mozart and Brahms was the second of three in the Arts and Lectures special series.

The program opened with Arnold Schoenberg's "Five Pieces for Orchestra, Op. 16." This important work, composed in 1908, marked a break from traditional tonality and

Star Trek

(Continued from p. 7, col. 5)

Dykstra are considered the best. But for *The Motion Picture* they were relatively uninspired. The opening shot of the film is virtually indistinguishable from Dykstra's initial effect from *Star Wars* a close-up of a massive, gray spaceship lumbering overhead at megalight speed. (If you've ever wondered how such precision detail can be achieved on that miniature, it's from slapping radio transistors on the flat plastic surface.) At the end of the show, Trumbull's haunting light orchestra from *Close Encounters* is revamped with considerably less effect. Instead of breaking new ground, these two experts retraced their own gargantuan footprints, parading the fall of their originality.

Also blown out of the realm of aesthetics were character expositions, or in this case, reintroductions; the reuniting of Captain Kirk and Dr. "Bones" McCoy on the Enterprise, was written and directed like it was *Jesus Meets John the Baptist in Heaven* by Franco Zeffirelli. Kirk held up fairly well, but Bones is much more palatable as country physician than demigod.

Totally unpalatable were the grossly sexist innuendos throughout, replete with massive phallus and orifice symbolism. This celestial procreation climaxed the flick with a cosmic orgasm that mysteriously solved everything. Honest. Whereas the television program used sex themes in a cute and even promiscuous manner, (especially for its time), the film production stops little short of whorishness.

There are redeeming qualities in the movie. They come under a single category — Humanity. The scenes that deal with Spock's dichotomy of species are often superb, primarily because of Leonard Nimoy's ultimate performance, rather than any of the surrounding cinematics. The script is partially salvaged by a provocative twist that tells us something about ourselves as well as "the enemy."

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The TV series often did just that. Largely a rehash of space-epic cliches, the motion picture does not.

Black Hole

(Continued from p. 7, col. 2)

Schell, at times a superb actor, is amusing as the warped Dr. Reinhardt. Forster and Perkins are believable as a no-nonsense pilot and a curious scientist, respectively. The quality of these three performances does little, however, to offset the incompetent acting of Bottoms and Borgnine. These guys were so bad, I was expecting the black hole to spit them back out.

The *Black Hole* is second rate science fiction all the way, but, if given a choice between this fast-paced pablum and *Star Trek's* ponderous pseudo-intellectualism, I think I'd have to cast my vote for the gang operating out of Tomorrowland.

has influenced much of this century's music. The unconventional musical language of the Five Pieces left many members of the audience puzzled, but hopefully a bit better educated. Maestro Schwartz's interpretation was very effective and the orchestra's playing was excellent.

Mr. Oliviera joined the orchestra for Beethoven's "Romance No. 2 in F Major for Violin and Orchestra, Op. 50" and the "Concerto No 5 in A Major for Violin and Orchestra K. 219" by Mozart.

Mr. Oliviera became the first American in history to win the coveted gold medal at the Tchaikovsky International Violin Competition in 1978. His performances were splendid, and although they were not without technical slips, they were spirited and very musical.

The orchestra closed the concert with the "Serenade No. 2 in A Major, Op. 16" by Brahms. The two serenades were Brahms' first works for the orchestra, the second being written a full 16 years before the first of his four great symphonies. Although the work has not earned the honored place in the symphonic repertoire that his later orchestral works hold, it provided

very enjoyable listening.

The Los Angeles Chamber Orchestra is regarded as one of the finest ensembles of its kind in the country. They have a warm, homogeneous sound, and play with great sensitivity to the music and each other. Every member of the ensemble is of the highest caliber, and the principle players exhibit an especially high level of musicianship.

Maestro Schwartz is in his second year with the orchestra. He was a highly regarded trumpet virtuoso before succeeding the orchestra's founder Neville Mariner as music director and conductor. His conducting style is rather unorthodox, at times seemingly overdone, distracting and rhythmically imprecise. The orchestra mirrored that imprecision, especially in the Brahms. But his results were otherwise very good. His control and shaping of dynamic contrast was especially effective. I would prefer to see a conductor get the same effects more efficiently, and I think a more disciplined technique would produce even better results, but in the end it is the music that matters most, and the music was very fine.

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Carter's Speech...

(Continued from p.1)

To aid countries within the range of Soviet domination, especially Pakistan, the president promised that he would use all his power to "defend and preserve peace in the Mid-East." He called on Congress to honor the 1959 treaty between Pakistan and the United States.

The president also asserted that "neither the American people nor I will support the sending of an American (Olympic) team to Moscow." These comments brought the heaviest applause in the President's 30 minute speech.

Speaking specifically to members of Congress, the president asked that the proposed defense budget be passed as soon as possible. "It is imperative that our defense budget increase," Carter

said.

Carter also pledged support to any nation which faced Soviet intervention and made it clear that any threat to oil would be met with immediate action. "The Middle East is of great strategic importance," the president said, adding that the Soviet presence in Afghanistan is a "grave threat to the free movement of Mid East oil."

"There are no major differences between the United States and the Islam belief," Carter stated.

Carter, on the hostage situation in Iran, renewed the idea of American and world condemnation of the action, stating that "the United States will not yield to blackmail." He urged the Iranian people to see that "the real danger lies to the north with the

Soviet Union."

Continuing in his hard-line approach toward Iran, President Carter warned that "if any of the hostages are harmed, a severe price will be paid."

Concluding his address, Carter reassured foreign nations that America will remain strong to its overseas commitments.

"Peace that preserves freedom remains America's first goal," the president said. "We must end these repressive regimes."

In more domestic policy, Carter told of guidelines which may be instituted to reduce America's dependency on foreign oil supplies.

Terming the United States need for oil a "clear and present danger to our nation's security," the President spoke of an 8.2 million barrel ceiling of daily oil imports and claimed he "will not hesitate to enforce mandatory gas rationing if necessary."

The speech focused mainly on foreign policy issues, as Carter already released his national policy statement to Congress earlier in the week.

Proposed Project

(Continued from p.1)

the normal process for approval of such projects should be bypassed.

Henzell said that the full approval process would still take place and that the council itself would eventually get another chance to give or withhold final approval. "All we ask is a little help. You won't be giving up

anything...it's time for this community to decide on the project," he said.

Opponents of the project had said that it would aggravate the traffic congestion problem in the waterfront area and cause too much growth. Proponents had said that the additional tax revenue that would be generated by the center would permit the expansion of public services and the construction of more housing for low and moderate income households, and that the project would create more jobs.

The council rejected a motion at 12:30 to postpone the vote until 4 p.m., and then rejected two compromise motions that would have approved the project in concept without allowing it to be taken directly to the Coastal Commission.

On the final vote on whether to grant Parker's request, council members Pat Fillippini, Francis Lopez, and Mayor David Shiffman voted yes, while council members Conklin, Sheila Lodge, Jeanne Graffy, and Lyle Reynolds voted no.

Bottle Bill

(Continued from p.1)

ministration predicted a net gain of 118,000 jobs, and a study for the U.S. Brewers Association, an opponent of this legislation, predicted a net increase of 138,000 jobs.

For the consumer, the initial price increase is expected to be a minimum of 5 cents and a maximum of 25 cents per container. However, this increase would be merely a deposit which would be reimbursed to the consumer with the return of the bottle or can. According to consumer advocates, the five other states that have enacted similar legislation are satisfied with the results.

Rains claims support from a wide range of environmental groups, teamster unions, private organizations and grass root societies. He is also hoping for statewide support by students.

Police

(Continued from p.1)

the lack of an educational incentive plan within the department.

Conklin noted that this issue was not resolved until the final hours of talks between Thomas and union attorney Barry Cappello. Under the contract officers who have attained post-certification status will earn an additional \$50 per month, while those with an advanced post-certification status will earn another \$100 per month.

Another early obstacle had been overtime pay but the city agreed to pay officers time-and-a-half for overtime, as other city employees are paid.

IBPO members will be able to make up 60 percent of lost salaries by charging 40 percent to accrued vacation time or compensation pay and another 20 percent by working future days off.

Dinosaurs

(Continued from p.3)

Because iridium is by nature scarce in the Earth's crust, the extra supply of it had to be from an extra-terrestrial source. This source was proven to be from within the solar system since the isotope of the iridium is the same as the sun's.

It was concluded that the most probable source was an Apollo asteroid, one of a group of objects whose orbits occasionally cross Earth's.

"This extinction was periodic and would have happened every 100 million years," according to Asaro.

Kickback

(Continued from p.1)

codes don't do anything about the source that is unethical."

So far, the SEC has not brought action under the FCPA alone but it had cited violations of the act along with charges of fraud based on other laws. As stated in the study of Cressey and Moore, to be released next month, corporations are in fact making attempts to clean house.

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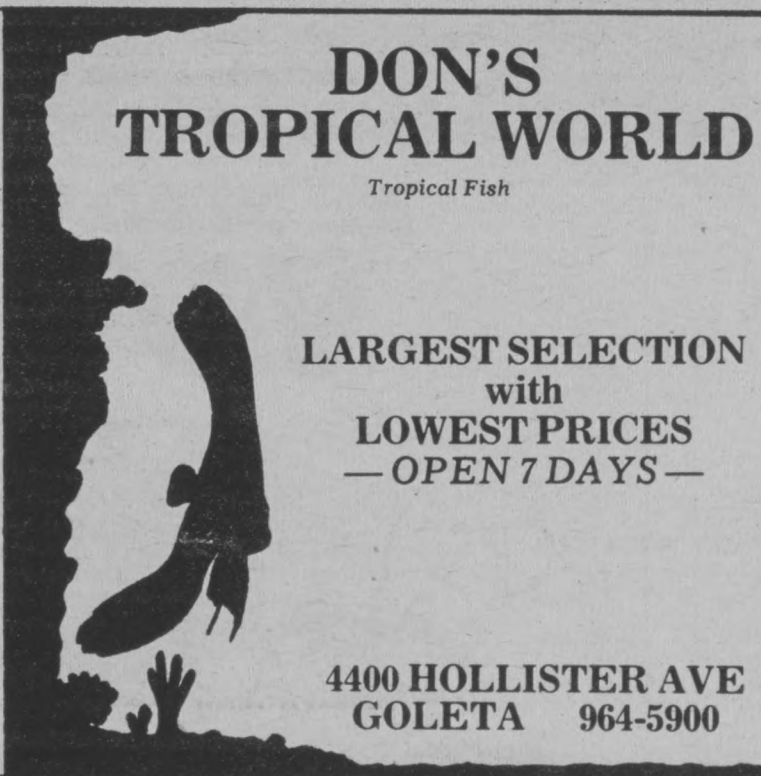


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Information at UCSB Economics Undergraduate Students' Association Meeting, Thursday, January 24th, North Hall - 2127, 12:05 to 12:50 p.m.

Interviews on campus — February 15, 1980. Register at the Placement Center.

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SPORTS

Gauchos Panning for Win in Wild West Race of the PCAA

By ERIC BIDNA

The 49ers, you might remember from your history courses, were grubby pioneers who journeyed West around 1849 to search for gold, but most just found saloons and the arduous life of the Old West.

Now, with gold over \$800 an ounce, it is probable that others might begin another quest for that wonderful metal.

Meet the Long Beach State 49ers. They looked for gold in the 1970s and struck it in their athletic department.

Long Beach State was one of the powerhouses of athletics in the nostalgic 1970s and was considered one of the Southland's best overall athletic schools, behind UCLA, USC, Pepperdine and UCSB.

That long tradition, that gold fever is what the UCSB basketball team will be up against tonight in Long Beach (8:05 p.m., KTMS AM, 1250). Because, besides the tradition of their great reputation, there isn't much more you can say about the 49ers' basketball team.

They're 2-2 in PCAA play, while the Gauchos are 3-1. CSULB lost two last weekend, against San Jose State, 64-61 and a 100-93 overtime loss against undefeated, PCAA leaders Utah State. The 49ers'

overall record is 10-9.

The Gauchos, on the other hand, are streaking. They've won six of seven games (their only loss coming from high scoring Utah State), and are second in the PCAA behind that elusive Utah State.

But the 49ers do have something shining in the bottom of their pan, namely two all-American candidates. Head Coach Tex Winter has been tauting his two standout forwards, Michael Wiley and Francois Wise. Wiley is leading the club with 19.6 points per game, while Wise is second at 14.5 points.

In comparison, the Gauchos scoring leader Tom DeMarcus has been averaging 12.6 per game. He's sank 23 of 40 (.575) in his last four games.

Long Beach is 10-9. They've knocked off nationally ranked BYU, 78-76, Wichita State, 77-72 and perennial powerhouse Marquette, 77-69.

The home arena for the 49ers has been a virtual gold mine. In the 12,000 seat Long Beach Arena, the 49ers are 7-2 this year. UCSB has not beaten them there since 1969.

The Gauchos will have to pan for gold themselves. And they've found much of it right under their noses in their lineup.

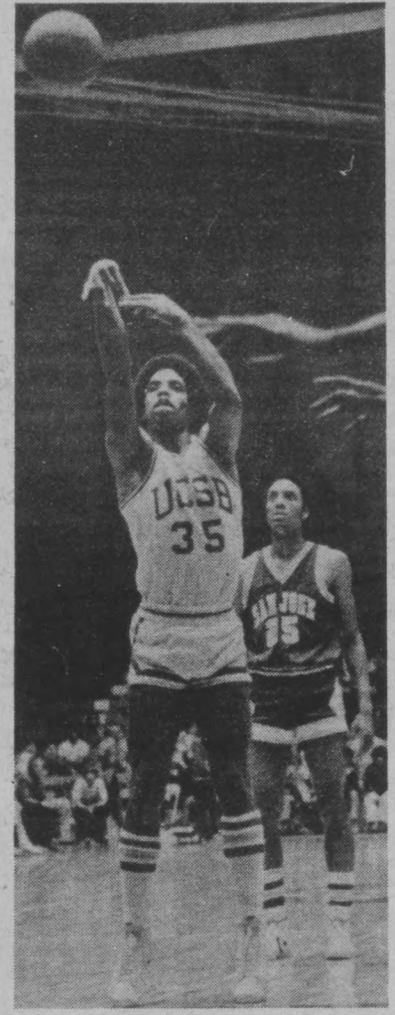
Besides DeMarcus, the Gauchos

boast Steve Parrott, now the board crashing king, averaging 6.1 per game. Richard "Dino" Anderson is next with 5.8 per game.

At the line, freshman sensation York Gross is leading the team, downing 82 percent. Gross, although a freshman, lead the team to an overtime win against San Jose State. His shot at the buzzer gave the Gauchos the two points they needed to tie the game, sending it into overtime, before the Gauchos finally won, 76-66.

This win is important for the Gauchos. Not only would a win break their losing streak at Long Beach Arena, but it would up them to 4-1 in league play and would even coach DeLacy's UCSB career win-loss record to 22-22.

"We have a quiet confidence, these days," the coach said.



York Gross is the team's leading free throw shooter, at nearly over 82 percent. He shot 12 of 12 against Fordham last year.

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NOTICE OF PUBLIC HEARING

LOCAL COASTAL PROGRAM

The South Central Coast Regional Commission will hold the FIRST of two scheduled Public Hearings on the University of California Santa Barbara (UCSB) Long Range Development Plan (LRDP) at 1:15 p.m. on Saturday, January 26, 1980, in the Santa Barbara County Planning Commission Room, 115 East Anapamu Street, Santa Barbara. At this hearing the Commission will accept public testimony on the land use plan and maps.

In order to meet the legislative requirement of the Coastal Act of 1976 that the final Regional Commission action on the LRDP occur within 90 days of the submittal of the Board of Regents approved LRDP, (February 25, 1980) the Regional Commission has scheduled the second and final public hearing on the LRDP for the third week in February. Public notice of the exact date and time for the February hearing will be provided prior to that hearing.

Copies of the land use plan are available for public review at the Goleta Public Library, Santa Barbara Public Library (main branch), and the UCSB Library Archives Department. A limited number of copies are available at the Regional Commission office.

Your participation in the Regional Commission hearings is encouraged and requested. Any interested person may attend and present testimony at the public hearing on January 26th or submit letters to the South Central Coast Regional Commission at 735 State Street, Suite 612, Santa Barbara 93101. For further information please call James Johnson at the Regional Commission office. (805) 963-6871.

BASKETBALL STATISTICS

UC SANTA BARBARA (9-7)

	G	FG-Att	Pct	FT-Att	Pct	Reb-Avg	Asst	Pts	Avg
DeMarcus	16	88-160	.550	26-34	.765	82-5.1	8	202	12.6
Anderson	16	76-188	.404	31-44	.705	93-5.8	14	183	11.4
Gross	14	49-106	.462	42-51	.824	53-3.8	14	140	10.0
Parrott	16	49-91	.538	39-54	.722	98-6.1	22	137	8.6
Ocasio	16	47-111	.423	33-39	.846	31-1.9	46	127	7.9
Maye	16	27-79	.342	27-40	.675	18-1.1	80	81	5.1
Lewis	12	17-52	.327	13-19	.684	11-1.0	14	47	3.9
Roberts	13	22-50	.440	6-6	1.000	18-1.4	8	50	3.8
Levesauskas	7	4-6	.667	4-5	.800	2-0.2	1	12	1.7
Johnson	14	4-10	.400	6-6	1.000	19-1.4	2	14	1.0
Cooper	5	1-2	.500	0-2	.000	5-1.0	1	2	0.4
Others (3)		24-53	.453	16-21	.762	46-3.8	17	67	5.6
UCSB TOTALS	16	408-898	.454	243-321	.757	539-33.7	210	1059	66.2
OPPS TOTALS	16	435-878	.495	253-401	.631	557-34.8	276	1123	70.2

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Krantz Beams Confidence

Former Construction Worker One of UCSB's Best

By MARK LEWELLEN

The sun is setting when Brent Krantz finally gets home after practice. There isn't much light left to guide his weary body home, but more than when his alarm clock dragged him out of bed at 5:30 for his first workout of the day.

Krantz and the rest of the UCSB swim team spend up to six hours a day working out to defend their PCAA title, including stretching, weightlifting and, of course, hours in the pool. So far, that hard work has paid off, as the Gauchos have streaked to a 7-0 record.

There was a time, however, when it appeared Krantz wouldn't be practicing at the UCSB pool, or, for that matter at any other pool.

Following his freshman year at Palomar junior college, north of San Diego, he dropped out of school and went to work for a construction firm.

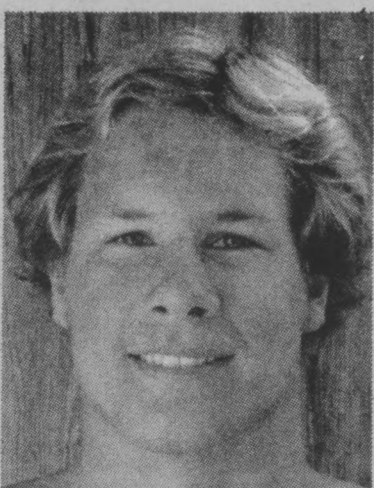
"I had dropped out for good," reflected Brent. "I was through with swimming."

However, his 12th place finish in the 200 backstroke at the California J.C. state meet had been noticed by UCSB swim coach Gregg Wilson. Assistant coach Carol East, who already knew Krantz, was dispatched to see him, and somehow persuaded him to enroll at UCSB.

In retrospect, Krantz calls his decision to come back to school "... probably the best decision I've

ever made in my life."

Opposing swim teams are inclined to think it was the worst. His first year in the Gaucho pool, Krantz finished third in the PCAA 200 backstroke and last year took first in both the PCAA 100 and 200 backstrokes with times of 52.27 and 1:54.56.



Brent Krantz

So far this year, Krantz has played a major role in victories over league rivals Long Beach State, Irvine and Pepperdine. His best times so far this year, 52.7 in the 100 backstroke and 1:56.6 backstroke, are better than his top marks at the same time a year ago.

In addition to attempting to repeat as PCAA champion in the

100 and 200 backstrokes, he'll also try to add a third prize to his collection in the 200 individual medley.

Once an Escondido construction worker, Krantz has developed into what his coach calls "... one of the best backstrokers on the west coast."

Beyond the league meet, the NCAA championships loom as Krantz's main goal. Last year, he traveled to Cleveland with the Gauchos' relay team which didn't place.

This year's goal for UCSB is to score in the NCAA championships in Baltimore, which no other Gaucho swim team has ever done. Krantz would like to score. Bruce Stahl, who finished 13th in last year's NCAA freestyle, has an excellent chance of scoring, too. Sophomore Ken Radtkey is another outstanding prospect to help his team score in nationals.

"Everybody's really positive about our chances. It wears off on you," commented Krantz. "We're a very close-knit team, everybody gets along super."

That's important when a team works together six hours a day, starting Oct. 1 and getting only ten days of Christmas break.

Krantz agrees. "It wouldn't be worth it otherwise."

Swimmers Host Invitational

By CRAIG LIVINGSTON

For UCSB's women's swim team, this weekend will be anything but another kick-back Santa Barbara weekend that most of us are used to. Instead of joining the numerous other beachgoers for a day of relaxation and an occasional glance at the chemistry book, the Gaucho women will be doing battle for two consecutive days at the campus pool.

Friday morning marks the beginning of the two-day UCSB Invitational Swim Meet at the campus pool. The Gauchos will host nine other universities from all over California and Nevada. The visiting schools include University of Nevada-Las Vegas, San Jose State University, Cal Poly San Luis Obispo, Cal State University Los Angeles, U.C. Riverside, University of Redlands, Fresno State University, University of San Diego and Scripps-Mudd University.

Diving events will begin Friday at 8 a.m. with the first swimming events beginning at 1 p.m. Saturday the swimming will continue beginning at 9 a.m. followed by the second round of diving in the afternoon.

The meet will not be run with trials and finals, instead all heat times are final. Swimmers have been seeded into their respective heats by season-best times. Championship scoring will be used with points being given to 16 places.

UCSB women's swim coach Inge

Renner feels her swimmers are mentally prepared for this meet. Hosting their own invitational swim meet should give the Gauchos an extra incentive. Renner commented, "I'm looking for everybody to do a super job."

Indeed it is going to take a super job to win this meet. With this many teams and so many swimmers in each event, anybody has a shot at the trophy.

The top four teams look to be UCSB, Cal Poly SLO, Nevada-Las Vegas and San Jose State. All of the schools participating in the meet except Nevada-Las Vegas are Division II schools. UNLV is Division I.

Having faced Cal Poly SLO last weekend, the Gauchos know what to expect from them. The same is not true with UNLV and San Jose State. UNLV has freestyler Karen Rempal, who is possibly headed for the Olympic trials in June. Rempal has made the Division I qualifying times in the 100 and 200 free with a blazing 52.6 and 1:53.3, respectively.

San Jose State is also known to have some excellent swimmers within its ranks. Renner confessed, "San Jose has tremendous depth and will be extremely tough." Among SJSU's strong event, backstroke and butterfly are the strongest.

CIVIL ENGINEERING OPENINGS — OPPORTUNITIES

Dept. of Navy, Division of Civil Engineering is accepting applications for Engineers for openings beginning in June 1980. Additionally, College JUNIORS can apply and if successfully screened can qualify for up to \$800 a month retainer during senior year.

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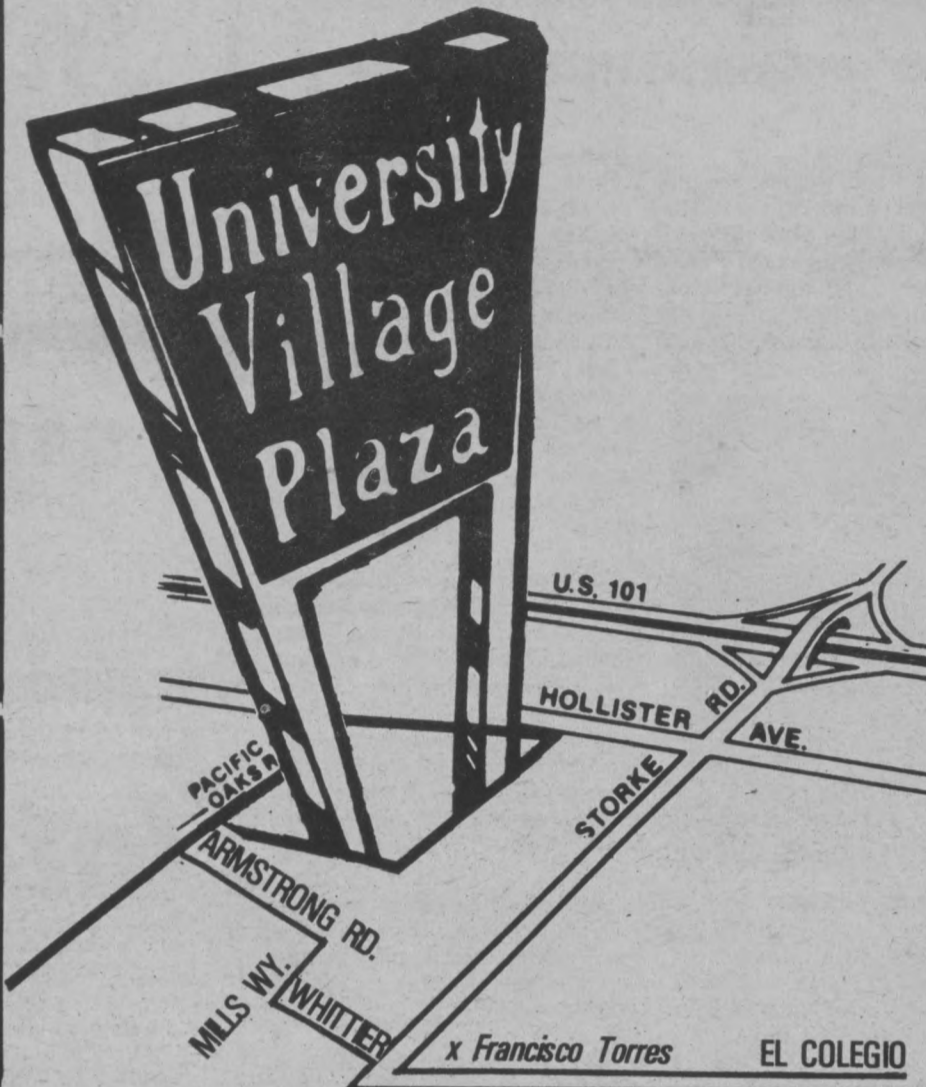
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