

**MORE FRISBEES THAN BOOKS** — Following his regular morning run, UCSB Chancellor Robert Huttenback took some time to discuss his views, including his distaste for the campus' "beach image" and his support for the idea of more on-campus housing. (Photo by Karl Mondon)

## Students' Concerns: Chancellor's Ideas

By LAURA FREDERICKS

"There are no bookshelves here," he pointed out glancing around the office he will officially occupy January 1. "I need books here," declared UCSB's new Chancellor Robert Huttenback.

Throughout his transition from his position at Cal Tech to his UCSB chancellorship, Huttenback has been making brief visits to UCSB to talk with administrators, professors, students, and others in an attempt to acclimate himself to what he calls, "a truly lovely place."

Yesterday morning he was clearly finding things most agreeable. "I just finished running," he said, "I usually go just about 3 to 5 miles." He had also just discovered another Santa Barbara trademark... "oh, that tar..."

Huttenback feels strongly that while UCSB is fortunate being located in "such a lovely place," there is a lot of mythology about this school.

"There are myths that just aren't true; people work hard here," (Please turn to p. 13, col. 1)

## City Council Decides to Redevelop Local Wharf

By JOHN LEE

Stearn's Wharf is finally going to be rebuilt and opened to the public. But the new development will bear little resemblance to the pier that burned four years ago.

The days of Moby Dick's, the Harbor, and the palm reader are no more. Tuesday, the Santa Barbara City Council voted 4 to 2 to approve a revised version of the concept submitted four weeks ago by the Old Santa Barbara Pier Co. Gus Chavalas and Francis Lopez were against the proposal, while Mayor David Shiffman, Hal Conklin, Patricia Fillippini, and Sheila Lodge supported the Gregg-Gangi-Battistone proposal. S.E. "Bud" Eymann missed the meeting.

The council made a counterproposal October 11 to the company's October 4 plan that called for a light commercial service for ocean-going vessels, and the deletion of two major restaurants and several retail shops. The mayor instigated the service, which includes loading people, food, and small parts bound for the oil platforms in the channel. The service will not include anything requiring a crane to load or unload.

Last week the company ceded the oil platform service but balked at the reduction of major restaurants and small shops. This week Mayor Shiffman made a motion calling for both service and restaurant reduction which failed in a 3-3 tie. Conklin countered with a motion that cut the

requirement of "some reduction of restaurants," and the motion passed.

Conklin's motion establishes a task force to work with Pier Company representatives on revising the franchise agreement between the company and the city, and requires the city administrator and city attorney to return to the council November 15 with recommendations regarding approval of the new partners in the company.

Chavalas, Fillippini, and Shiffman were named to serve on the task force, which held its first

meeting today.

Sal Gangi, a new partner in the Pier Company, commented that he would rather have Chavalas on the task force "than constantly shooting at us and harassing us." Gangi said that Chavalas hasn't yet grasped the franchise agreement.

The Pier Company can now take the plan for a 48,000 square-foot complex, complete with four major restaurants, numerous specialty shops, a delicatessen-liquor store, open display plaza, benches, displays, observation (Please turn to p. 13, col. 5)

## Listeners Challenge Pro-Bakke Lecture

By CHERYL SULLIVAN

Defending the California Supreme Court's decision on the Bakke case, lecturer Emil Lackow spoke before a particularly challenging audience of Bakke opposers yesterday.

Lackow, a UCSB graduate with a B.A. and M.A. in political science, first asserted that the problem "is not really discrimination but lack of the medical education facilities to provide the education each individual desires."

He spoke disparagingly of the federal government for its failure to find a means of increasing the supply of doctors to meet the rising demand for medical service created by Medi-Care and Medi-Cal.

Turning to the Bakke case as it stands now, Lackow stated that he is opposed to any kind of "discrimination or favoritism" and does not believe that anyone is entitled to "preference because he is a minority."

Basing his argument on the question "What is a minority?" Lackow contends that the United States was created by minority immigrants. Speaking of his own background as a Jewish-Russian immigrant, he commented, "We



EMIL LACKOW

faced the same discriminatory problems that Chicanos and Blacks face today. I struggled and worked but I always went to school and studied... and I didn't have half the opportunities there are today — free education, student loans, half of which are never paid back, and grants. If you study and learn and work, you will get ahead."

Favorably addressing Bakke's claim of reverse discrimination, (Please turn to p. 13, col. 1)

## Women's Center Discussion Aids 'Women in Transition'

By MICHELE TOGUT

The UCSB Women's Center, in conjunction with their "Women in Transition" program, presented a panel discussion on "Student Mothers, Working Mothers, and Children." About 25 women attended the discussion held yesterday at noon in South Hall 1432.

Panelists for the program were Sylvia Warholic, a clinical psychologist dealing with children and family services, Dr. Paula Bruice of the UCSB Chemistry Department, and Penny Borgstrom, coordinator of the University Children's Center.

"The main interest for you in relation to my work is to find out how the life situation of the working mother effects her relationship to her children," Warholic said. She works at the Franklin Center and in the psychiatric unit of Santa Barbara General Hospital.

She said that during the first three years of a child's life "he needs a constant caring figure in his life; if a mother goes to work, she needs to provide a constant caring person for him."

Warholic explained that in order for a child to develop independence and creativity he needs the experience of a positive

mother and child relationship. "By mother I mean a constantly caring person," Warholic added.

She told the audience that a creative child has to be able to relate to himself. He learns this ability through his mother. "A child who has a good bonding relationship with his mother will develop independence," Warholic commented.

Working mothers often feel guilty about the maternal role and about not being able to fill it, according to Warholic. She feels that a woman has to give individual attention to each child, but that this attention should not be given out of guilt. A mother also needs to have time to herself in order to be a better mother.

Paula Bruice, speaking as a representative working mother, said that she never had any intention of being a "working mother." She always assumed that she would not return to work until after her children had entered first grade.

However, she had her first child during the third year of her studies toward her Ph.D. She decided to continue with her studies and has not quit working since, even after the birth of her three children.

The hardest thing about being a

working mother was facing guilt feelings. "I felt that I couldn't possibly do as good a job as a mother than if I were at home," Bruice related.

Bruice claimed that her children had not suffered because of her work. She said they'd (Please turn to p. 13, col. 4)



MEET THE CANDIDATES — Contenders for the two open spots on the Goleta Water Board pose here in Storke Plaza. The election will take place next Tuesday, November 8. (Photo by Karl P. Mondon)



## HEADLINERS

**SOVIET PRESIDENT Brezhnev** proposed a moratorium on all nuclear explosions, as well as gradual reduction of atomic weapons stockpiles. Brezhnev said the USSR is ready to negotiate an agreement to stop all underground explosions.

**SECRETARY OF STATE CYRUS VANCE** said the United States is banning the export of all police and military equipment to South Africa and recalling the U.S. commercial attache to review future economic relations with the racially troubled country.

**THE CHIEF INVESTIGATOR** for the House Assassination Committee has declined to confirm or deny that committee staffers had been told that Watergate burglar Frank Sturgis shot at President Kennedy in Dallas in 1963. Robert Blakey denied a report that he personally had heard that account from former spy Marita Lorenz.

**BRITAIN WAS PLAGUED** by blackouts for the second day in a row as power workers continued an unofficial slowdown. Millions of people found themselves without power for as long as three hours. The slowdown is not endorsed by union leaders.

**PATRICIA HEARST'S** 1976 conviction for armed bank robbery was upheld by Federal Appeals Court in San Francisco. The Court says no novel issues are presented in the appeal presented by the newspaper heiress' attorneys.

**FORMER ISRAELI PRIME MINISTER Yitzhak Rabin** says Middle East peace efforts must cope with three basic problems: the nature of the peace being negotiated, national boundaries and the Palestinian question.

— JOHN SCHENTRUP

## DAILY NEXUS

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## The Isla Vista Fund

# University to Provide \$10,000 For Beneficial I.V. Projects

By **KARLIN J. LILLINGTON**  
The University will be funding \$10,000 to various groups through an organization called the Isla Vista Fund. Established in August of this year by the university administration, the fund is designed to finance diverse projects of long-term benefit to the community.

An Isla Vista Fund advisory committee, whose members include Paul Allen, Dave Hoskinson, Neuritsa Kubat, Clare LeGuardia, and Tom McGreal, has been selected to review project proposals and to place them on a priority list. The final funding decision will be made by the Office of Isla Vista Affairs.

Several criteria will be followed to screen proposals. There must be an existing documented need in the I.V. community and the project must be completed within a specified time period or be able to secure alternative funding within a reasonable period of time. The project must not duplicate or compete with established community programs or services; it must be beneficial to a large number of residents; and the cost must be reasonable.

"The project could not use in excess of \$3,000," noted Lee Rook, associate campus community planner, "Otherwise, we wouldn't be spreading the money very far." She added, "We also want to spread the money generally among different types of groups."

The decision by the university to allow I.V. groups to utilize the money stems from the post-bank-burning era of the late 1960's and

early 1970's. Initially in 1970, the regents supplied a large amount of money to be used in basically the same fashion as the I.V. Fund.

"People in the university and the community tried to fund ongoing agencies that they thought would give stability to the area, such as the Isla Vista Community Council and the medical clinic," explained Rook.

"Eventually, they were transferred off of university funds to county funds and other sources," she said, "Now, we could really use another good shot in the arm and that's what this money is."

She added that there is not nearly as much money in the I.V. grant fund as there was provided

in the 1970 grant.

"We want to give the money to existing groups or new groups that really need the money," Rook remarked. She noted that people often will not assess their money needs realistically; hence the establishment of the I.V. Fund advisory committee. "We just want to make sure the costs that are quoted are close to the actual cost of the project."

Rook emphasized that there is plenty of time to submit a proposition to the committee before the December 1 deadline. Applications may be obtained from the UCSB Office of Student Affairs in 4105 Administration or at the IVCC office.

## A Rocky Future for Billings?

(ZNS) — In case you're wondering about places you shouldn't be moving to, the Washington Post notes that federal officials have a top-secret ranking system for sites in the U.S. where natural disasters are most likely to strike.

The unfortunate city currently holding the number one ranking is Billings, Montana. That city, according to federal geologists, is

being threatened by a potential major rockfall.

Right behind Billings is Ventura, California, which is described as having an active earthquake fault running directly under it. Others on the list include cities along the San Andreas Fault in California, and several communities located on the Mauna Loa Volcano in Hawaii.

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**Hunt and Hoover  
Portrayed in New  
Hollywood Films**

(ZNS) A Los Angeles film company has announced plans to make a full-length movie based on the life of convicted Watergate burglar E. Howard Hunt.

The Film Company, EMC Productions, says that the movie will portray the former CIA spy and convicted burglar in a very sympathetic light. EMC's president, Mike Ripps, stated in announcing the movie that "Hunt is a patriot." Ripps said "Perhaps one or two percent" of the picture would deal with Watergate.

He added that the movie, to be titled "Undercover," will ask the American people whether a man who gave his life in service to them had been fairly treated.

And speaking of political movies, the producers of a film about the FBI, to be called "The Private Files of J. Edgar Hoover", say they have finally picked up a distributor for that movie.

Producer-Director Larry Cohen says that the controversial movie will be distributed by American International pictures next spring. The movie, which stars Broderick Crawford as the late FBI Director, reportedly has been rejected by a number of distributors because the film gives an unflattering portrayal of Hoover and the FBI.

Cohen said that several studios "Backed off at the last minute, I think because of political reasons." He charged that many movie distributors are also involved in government regulated business and, in his words, "Don't want to mess with the FBI."

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TODAY

**HILLEL:** Israeli Folkdancing beginners class 8-9 p.m. General dancing 9-10:30 p.m. in the UCen Program Lounge.

**CLEARWATER:** First meeting of "It's For the Birds." Get acquainted with our bird neighbors and each other. 7:30-8:30 p.m. at Clearwater.

**COLLEGE OF LETTERS AND SCIENCES AND PLACEMENT CENTER:** The third Professional-Graduate School Recruitment Day. Admissions officers and school representatives from more than 60 programs will be available to talk to prospective students interested in applying to these schools. 10 a.m. to 3 p.m. in the Old Gym.

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

**EDUCATION ABROAD PROGRAM:** A meeting will be held today at 4 p.m. in 1241 Girvetz Hall for all students interested in applying for EAP's Study Abroad in Hong Kong.

**CHURCH UNIVERSAL AND TRIUMPHANT:** Lecture: Understanding Yourself — Psychology as the Study of the Soul. 7:30 p.m. in UCen 2272.

**MORTAR BOARD:** Organizational meeting 4-6 p.m. in UCen 3137.  
**UCSB WOMEN'S CENTER:** Fireplace Room Programs — "In the Best Interests of Children." A documentary film presentation of eight lesbian mothers, professional opinions by attorney and social worker. Noon in Bldg 513.

**GAY STUDENT UNION:** Gay Women's Rap Group. 7:30 p.m. at 6621 Abrego Rd. Apt 27.

**CHRISTIAN SCIENCE ORGANIZATION:** Weekly testimony meeting. All are welcome. 7 p.m. at 777 Camino Pescadero.

**WOMEN'S CENTER:** Reception for artist of the Children's Art Show from 5 to 7 p.m. in the Women's Center, Bldg 513. The public is invited. Refreshments will be served. The art show will be displayed at the women's center from Oct. 31 to Dec. 1.

**KCSB:** Check out "Isla Vista Affairs" today at 3:30 with host David Hoskinson. Today's guests are activists at the Isla Vista Women's Center. 91.5 FM.

**ASSOCIATED STUDENTS:** All students who applied for Chancellor's Advisory Committees through the Associated Students Office — please come by the A.S. office as soon as possible.

**UCSB BANDS:** UCSB Pep Band is looking for musicians interested in a low-pressure, fun 0.5 unit of credit. Extreme virtuosity is not required. Rehearsals are Thursdays from 7 to 8:30 p.m. in Music 1250. For more information call Alan Hebert at 685-1711.

**SKI TEAM:** The first ski team meeting will be held at 8 p.m. in South Hall 1432. All interested skiers are welcome. If you can't attend and would like to join please call 968-7536.

**BAHA'I COLLEGE CLUB:** This is your last chance to see "His Name Shall Be One," a CBS documentary on the Gaha'i faith. It will be shown at 7:30 p.m. in 6659 Abrego. For more information please call 968-8417.

**CAB:** St. Vincent's volunteers-potluck dessert from 7 to 8 p.m. in the CAB office.

**INFORMATION CENTER:** For undeclared or lower division declared majors: Student to student information sessions on economics at 1:30 and Sociology, Spanish, and Portugese at 3 p.m. in UCen 2292.

**STUDENT LOBBY:** Student regent applications available at the Student Lobby Office, UCen 3167A or Office of Student Life. Applications are also available and are due Nov. 21.

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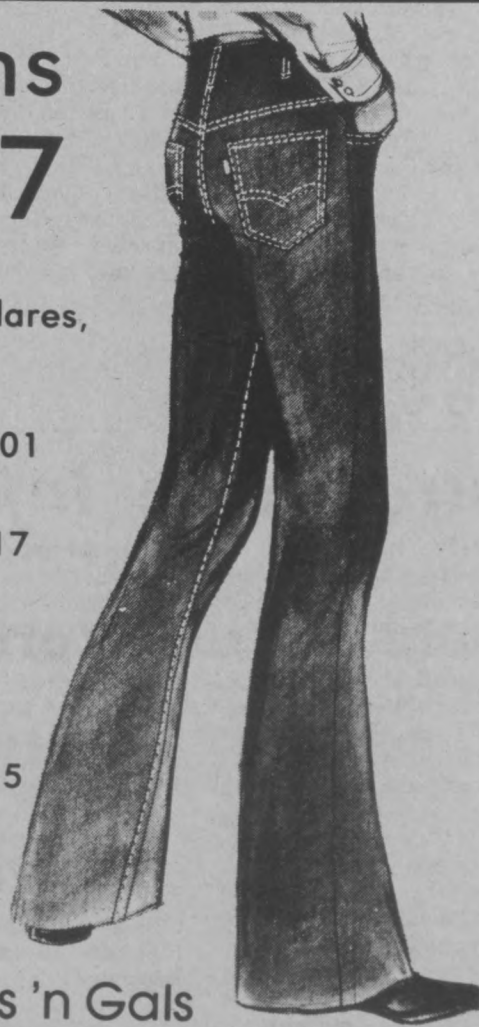
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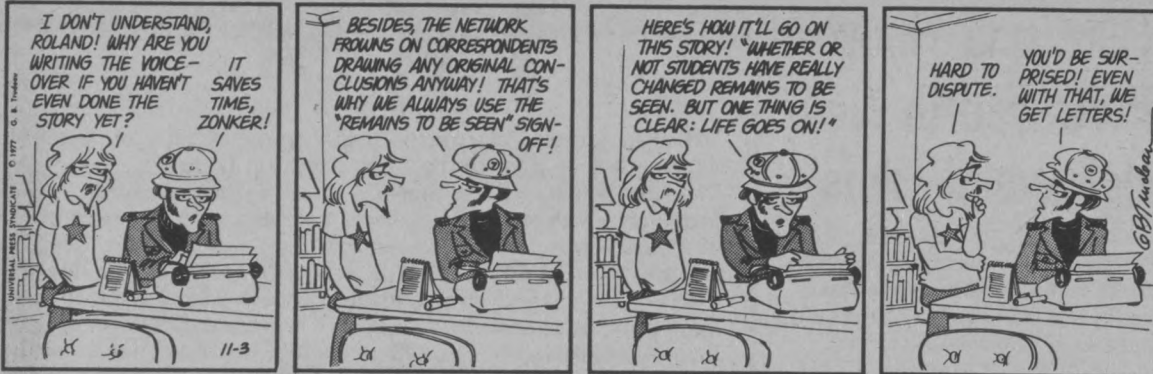
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## DAILY NEXIUS

## Opinion

THURSDAY, NOVEMBER 3, 1977

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## viewpoint

## Conservative Fashion Trend

By SETH R. FREEMAN

One of the most noticeable things on campus these days, aside from the unfinished library, is the enthusiastic quest to be "well-dressed." Newsweek and Time have both reported on the conservative trend in the post Vietnam era, and if clothes are an indicator, conservatism is moving in here too.

Looks of the 60's and early 70's stayed with us quite a long time compared to drastic changes in fashion and in the pre-fifties. Out went tweeds and flannels, blazers, and heels. In went denim, hiking boots, dangling scarves, a BVD T-shirt with a breast pocket and a day pack instead of a shoulderstrap purse.

For a while mothers could not distinguish the gender of their children unless they were face to face. The "hippie" look was indeed it — a style more than a political message and began eroding when the Nixon administration started pulling us out of Indochina. Simple Levis turned into denim dresses, handbags, glitter studded jackets. Even Gucci got into the act.

Denim and its requisite T-shirt has evidently passed into obsolescence. Any kind of rebellious

message such attire had in the past is now behind us. Indeed, denim is now the appropriate get-up for photo sessions held by our president.

Suburban youths growing up during the 60's shocked their parents when they refused to put on hop-sack trousers or corduroy jumpers. But now there is a marked regression to the days when blue jeans were worn once the day's activities were over and no one would notice.

Long hair for males and super-long hair for females, all symbols of rejection, has almost completely disappeared. What was once representative of either one's political beliefs or sense of style has become simply too difficult to wash, dry and comb.

When the war ended, or at least when we were told the war was over, dress as a political, rebellious, or novel message among college age people ended.

The first sign that denim and the dressed-down look was really in trouble on the college campus began with the introduction of the rugby shirt and functional athletic shoes. The slow pace of pacifist college life was finally averted when hiking boots became too heavy and track

shoes more appropriate.

Now that Levis have become French-style blue jeans, a shirt with some semblance of a collar became a necessity. Women were beginning to reject the madras skirts and low sandals so characteristic of a college campus. Tight denim pants that appeared to be painted on paved the way for higher shoes so that even overweight women could appear better proportioned.

If the dress evident at UCSB this year is really indicative of conservative trends, let's hope that conservatism as a state of mind has a slower impact than that of fashion designers.

Just look around and notice that even the surfers who replaced the hippies as middleclass slobs are forgetting their drawstring pants and Hawaiian shirts in favor of more sharply styled attire. Brushed denim, corduroy, and garbardine are replacing the faded blue of the past. And women are getting even taller after a short recession.

Let's just hope that the people underneath those pretty clothes are not as conforming as they appear to be.

At least Jimmy Carter still wears Levis, but he's the president.

## viewpoint

## Despite UNICEF, People Still Starve

By RICK KIESSIG

Every year this UNICEF thing comes along, and you idiots make a token gesture to this organization and really believe that you have actually done something about world hunger. Giving a few pennies seems to alleviate your guilt until next year. Every year these organizations try to do something different. More money. Better educations. Different countries. Have you noticed that 21 children still die every minute of starvation? Yes, amazing as it may seem, people still starve to death, even after you've made your annual UNICEF donation. Soon you will begin to realize that what we are doing to end hunger in the world DOES NOT WORK.

Behind your yearly donations, you really know that hunger will never end. "Everybody knows that God meant for people to starve. You know, people really starve because they're lazy or ignorant." Well, I've got news for you—it's the most natural thing in the world for people to feed themselves.

"If it's not that then it must be there just isn't enough food to go around." Sorry. The earth is capable of supporting a population over three times its present. Just one-quarter of the food fit for human consumption fed to cattle in this country alone would feed all of the hungry people in the world.

"I've got it, then; there just is no solution. People have always starved, and they always will." Strike three. There are at least four tried, tested, well-researched and carefully thought-out solutions that we have seen work in the 32 countries that have ended starvation since the end of World War II. In all of these countries birth rates actually went down after starvation was ended. It's hard believe the facts about hunger when you know that for some years now we have

possessed the means to completely eliminate starvation in the world.

So now you're wondering what little old you could possibly do about such a large problem that nobody has ever solved. All you can do, and all that needs to be done, is for you to be willing to have hunger end. After that each of us discovers their own answer to the question "What can I do?" Perhaps part of the answer will be to participate in the national fast on Nov. 14, to allow you to get more in touch with hunger.

Contrary to Dave Petry's article in Monday's paper, the Hunger Project does not need your help. You are not asked to join anything; there is no movement or bandwagon or gathering of agreement. You are the Hunger Project. It's our planet—it's our Hunger Project.

## Why Don't You Write A Letter

The Nexus welcomes letters from its readers. If you wish to comment on any matter of interest, write a letter-to-the-editor and bring it to the editorial offices of the Nexus beneath Storke Tower. Please type your letters using a 60-character line, triple spaced on non-erasable paper. All letters subject to condensation, and must be signed with at least one individual's full name.

## HERMAN



"Why don't you listen. I said you need a chiropractor not choir practice!"

## letters

## Distressed by Infrequent Oliphant

Editor, Daily Nexus:

It was a pleasure to see Oliphant once again on the Op-Ed page in the Wednesday Nexus. Oliphant is one of America's renowned political cartoonists, an artist and political wit, who, through the use of visual satire exposes a deeper political reality and consciousness. Even though Herman is also entertaining it would seem that a more appropriate place could be found someplace other than the Op-Ed page which should be reserved for current political topics.

Or, taking the stance of a Devil's Advocate, is it not indicative of the political atmosphere on this campus that the students' newspaper can only fill

the Op-Ed page with an innocuous cartoon rather than something that provokes thought and encourages controversy?

It is perhaps no wonder that no letters appeared in the Nexus concerning the (October 20) ROTC mock gunnery practice on the lawn below the Faculty Club. It is indeed ironic that while in

Ohio students were being arrested for trying to preserve the memory of their murdered comrades at Kent State, at UCSB the M-16's are out in force on a campus lawn. It would be greatly appreciated if Oliphant could appear more often on the Op-Ed page.

Larry Martinez

## Herman is Moving

In a recent action the Nexus Editorial Board decided that Herman will no longer appear on this page.

With room for forty more lines of copy I encourage

provoked students to write commentaries or letters that can be published here. Realizing that one of the benefits derived from the Nexus is Doonesbury I have decided to keep it as a lure towards the page.



# Music/Recordings

"Willy DeVille is destined to be the New Wave's romantic."

## Skynyrd's "Survivors" Is Best But Not Last While DeVille's "Mink" Cracks Anarchy Mold

By BEN KAMHI

It doesn't take much insight to guess that Lynyrd Skynyrd's latest, "Street Survivors," will fast become a hot item on the market. The LP was released just prior to the tragic plane crash which last week killed Skynyrd's lead singer-songwriter Ronnie Van-Zant, guitarist Steve Gaines, and his sister, harmony vocalist Cassie Gaines, along with Road Manager Dean Kilpatrick, several road crew members and both the pilot and co-pilot.

Contrary to information initially released by MCA records, the group has announced that they are not disbanding. And "Street Survivors" will hopefully not be Skynyrd's last release — a whole lot of talent did survive, including guitarists Gary Rossington and Allen Collins, keyboardist Billy Powell, drummer Artimus Pyle, and bassist Leon Wilkerson. But the album is marked with touches of eerie irony, from the title and demonic cover photo, which depicts the band encompassed by flames, the tour itinerary enclosed, and a mail-order "survival kit" — a tour program, pendant and T-shirt. The crash was a disaster, and I shudder to think of what it will do to sales. Yet it is also unfortunate that the accident will overshadow the album. "Street Survivors" is one of Skynyrd's best; and would have been a success on its own merit.

Together now for over a decade, Lynyrd Skynyrd first emerged six albums ago, in the wake of the Allman Bros. revival of southern blues, boogie and rock. Skynyrd, however, distinguished themselves as the only outfit in the southern tradition to play no-holds barred rock 'n roll — not pure cotton belt boogie or country rock. Yet the ability to incorporate various styles into their own song-formula is one of the qualities which has sustained Skynyrd's success.

The new LP exhibits the well-balanced consistency of Skynyrd's blend, once you get past the first song, anyway. The opening cut, "What's Your Name" is a tired tune, blandly depicting the



prestigious "love 'em-and-leave 'em" life of any hard working rock star. Apart from these first three minutes and thirty seconds, the album is a fully refreshing work.

"I Never Dreamed" is easily the most impressive track in this set, and perhaps the lightest tune the band has ever recorded. Country and western intonations flourish from a breezy acoustic rhythm into a tasty slide-guitar duet. Van-Sant's vocals are convincingly tender, and vastly more sensitive to the subject here than on "What's Your Name." The final touch is the sweet but sparing lead guitar, sounding much like guitarist Robbie Robertson of the Band was playing it. Offering a supple instrumental hook, Skynyrd's three guitarists reel out a tight-knit network of lines.

"One More Time" is an acoustic melody laced with simmering electric slide lines to echo Van-Zant's vocals. One of Skynyrd's original members, guitarist Ed King (replaced by Gaines) fills in for Gaines on this piece. While the singer's vocals are rich and even, it becomes the task of the guitarists here to evoke any real excitement. But the song's potential impact is only intimated, and never really exposed fully.

The album boasts two savagely executed anthems of decadence — "That Smell" (Please turn to p. 11, col. 1)



By MIKE PULLEN

Of all the criticisms that have been leveled against New Wave rock, none has troubled my thinking more than the charge that it has no heart. The music's questioning, hell-loose energy seems admirable enough in these days of recording conformity. But all the vitality in every teenage garage band from Greatneck to Chula Vista can't reconcile the shallowness of a rock form whose emotions are limited to hate and self-inflicted boredom. Rebellion isn't much of an end in itself. "Mink DeVille", by the group of the same name, is one of the first records to crack punk's anarchy mold without sacrificing any of the razor-edged punch and simple spirit so important to this music.

Lead singer and songwriter Willy DeVille is the driving force behind Mink DeVille. Originally from San Francisco's tough Mission District, DeVille made a name for himself in New York primarily through work at CBGB's, the first punk showcase club. Somewhere along the way he developed a taste for the unabashed romanticism of early 60's songwriters, which, mixed with his native streetwise cynicism, puts him in an elite class of crooners.

In short, De Ville can swoon the girls without losing his cool with the guys. Dion never had it so good. The resulting music

sounds like what might have happened if the shark gang from West Side Story had been frozen in '58 then left to thaw into a rock band in 1977.

Due to the extreme listenability of this album, some people are sure to disagree that it has anything in common with punk. But despite "Mink's" soft side, one can't deny its understated production, spartan arrangements and city swagger, all so akin to New Wave recordings. In fact, nearly every song mentions a street, giving the album an urban quality.

The album's opener, "Venus of Avenue D," is typical of this paradoxical hard-soft sound. The hail of guitar distortion that begins the song gives way to an easy walking beat, accented by the crisp sound of snapping fingers. Over some shimmering vibrato guitar (popularized by the Beatles) and a lone, silky sax, DeVille admirably describes the best looking girl in his neighborhood only to shatter the calm in a stomping climax declaring her the "queen of his block."

"Little Girl", a Phil Spector teenage love letter from way back, follows. Here, DeVille falls into his own trap, pandering a bit too much to his romantic roots. The schmaltzy acoustic guitar and wind-up, drummer boy fills may be historically accurate but both come off as overly dramatic. DeVille shouldn't feel compelled to do oldies since his own songs have the same feel without any of the cuteness.

More disturbing is the way DeVille begins all his love songs with the same piano intro colored by acoustic guitar strums. Also, the album has an awkward pace because DeVille hasn't yet found a middle ground between ballads and stompers. Considering this is his debut, DeVille can be excused for this lack of variety. Otherwise the songs easily stand up on their own.

Taken by themselves, "Mixed Up, Shook Up Girl" and "Party Girls" have to be two of the year's best silly love songs. "Shook Up Girl" revolves around an incredibly simple piano melody over which DeVille weaves his homage, restating bits of the

(Please turn to p. 11, col. 4)

## "Ice," "Rhymes" Feed Hungry Drama Hounds

By SEAN TAYLOR

"Portrait on Ice" and "Rhymes and Reasons," both original scripts by UCSB authors, made their debuts Thursday, Friday, and Saturday nights at the Old Little Theater, the capitol building of University One-Acts. Whether it was the fact that both authors are at the University (or merely that culture-starvation is setting in), no one is sure, but the crowd outside the OLT on Thursday night, most of which were unable to buy tickets, was the largest I had ever seen turning out for the quarterly One-Acts.

The first play of the program was Sandra Di Giovanni's "Portrait on Ice," directed by Darlene Anastas. The play takes place in the living room of a stuffy middle-aged couple who are having their portrait done as a gift for the wife's father. Justin, played by William Shriver, and his wife Marianne, played by Tracy Lee,

spend most of the play posed on the end of a couch at center stage, while the artist, Sykes, played by Richard Malmberg, works on an unseen canvas at stage right. This is a play of words, not of motion.

Most of the dialogue consists of either bland statements on diverse subjects by Marianne or the artist's talking to himself, all brought into contrast by Justin, who seems to have made it his goal to be as contrary as is humanly possible. Di Giovanni employs a little Ionesco absurdism in the character of Justin, who represents a nihilistic futility in communication, as he attacks any statement made by his wife on syntactical grounds and defies Sykes, whom he resents as an artist, someone who finds meaning in existence.

As a play of limited action, much was required from the actors to keep the flow (Please turn to p. 8, col. 3)



Justin (William Shriver) raises yet another petty complaint in "Ice" while Malmberg and Lee look on (photo by Karl Mondon).



# Film

"Dominique Sanda is picked up along the way and in one of the film's nicest twists becomes romantically involved with neither of the men."

## 'Damnation Alley'; Modern Sci-Fi With 50's Morality

By SCOTT A. KEISTER

"Damnation Alley" is not "Star Wars." It is not "2001" and it is not "The Man Who Fell to Earth." It is not a classic sci-fi film that will be remembered for generations to come. It is not a work of visual art, or a conceptual masterpiece in cinematic story-telling. It is certainly not the big-budget success Twentieth Century Fox expected it to be. It reminds me of the very heavily moralistic kind of science fiction films the fifties were fond of producing, along the lines of "The Day the Earth Stood Still," or "Forbidden Planet." It is not even as sharp as those films, but it comes damnably close.

Based on a novel by Roger Zelazny (one of the more brilliant of contemporary sci-fi writers) "Damnation Alley" relates the story of a handful of survivors from a nuclear holocaust that has laid the world to barren decay and tilted the planet off its axis, causing incredible weather shifts. The world becomes one of red, green, yellow, purple, but never blue skies, with a never-ending array of electrical and fall-out storms lacing the sky. Bugs have mutated, cities have collapsed, morals have been abandoned, and life has been pretty much reduced to careless existence.

One could easily (and most audiences will most likely) reduce this film to a strict story-line adventure tale — as the typically misleading media hype would have us believe — and lose all the real value that is there. Zelazny is no hack writer, and as many cliches as the story obviously embraces, it casually skips over even more. For this is not merely an adventure film, it is a simple metaphor, an allegory for what the morals in this society

are decaying into.

"Damnation Alley" gives away the real point of its making in the title. This is a tale of heaven and hell, life and death, rule and freedom. The military is the demon in this movie, the rebel the hero. George Peppard plays Denton, a southern Air Force Colonel who is as hard-core military as they come. He and Jan Michael Vincent (a rule-breaking young officer) are on assignment in an anti-atomic missile base in a California desert when the holocaust hits.

Despite whatever failings the remainder of the film may contain, the first ten minutes preceding the bomb attack are tense and very frightening. We are shown how close the planet is to the finger-pushing all-out destruction that could happen even before you finish reading this story.

When the dust has settled, we find a certain collapse of discipline in the base. Peppard has taken upon himself the construction of a remarkably inventive vehicle, the Landmaster, designed for cross-country trekking through the newly restructured landscape, which he himself has coined "Damantion Alley." Vincent and Paul Winfield (another unenthusiastic Air Forcer) are no longer concerned with the force, while Peppard (the symbol of military force in the film) only wants to follow rules and apply more technology to possibly recover something of value. He is determined to reach Albany where the only radio signal alive is emanating from — yet only a recorded message.

The journey begins with two Landmasters, and after the first challenge (A powerful dust storm of fall-out) one of

the vehicles is crippled, thanks to a strictly military decision to "dig in," while the other escapes thanks to Vincent's reckless driving. The sides are now split between Vincent, a man who thinks for himself, and Peppard, who only wants to live by the very rules which would destroy everything. One by one the decisions they must make are tested, and the score is weighed between the two factions.

Earth is in a state of "damnation" and human kind and nature seem determined to destroy the mission to Albany. In one tense scene after another Vincent and Peppard clash, though both are ultimately after the same thing — a salvation. Slowly Peppard is giving in, though he will not admit it, even to himself.

Dominique Sanda is picked up along the way in the remains of Vegas, and in one of the films nicest twists, becomes romantically involved with neither of the men. The strength she slowly finds in herself reflects the moral comeback the Earth must discover to survive.

Some of the scenes are handled with a clumsy hand by director Jack Smight, who seems so concerned with matching shots of the skies (done with lasers) that he forgot to make the content of the scenes interesting. Oddly, however, Smight has done some very nice things, too. His depiction of Vegas, where the slot machines are still working, is insightful and clever. Many of the scenes create a good deal of excitement, but too many fall upon typical Hollywood patterns.

Still, the metaphor is carried out with a consistency and sincerity that survive the failures of the direction. The travelers wind up in the middle of a vast auto graveyard in Detroit, the symbol of twentieth century technology. Jackie Earle Haley, playing a boy that the group has picked up, tells Vincent he's never seen so many cars. Vincent tells him it's his "heritage". When Haley asks him what "heritage" is, he replies: "Heritage is what people leave other people when they find out they don't work." At this point a radio storm causes a deluge that

(Please turn to p. 8, col. 3)



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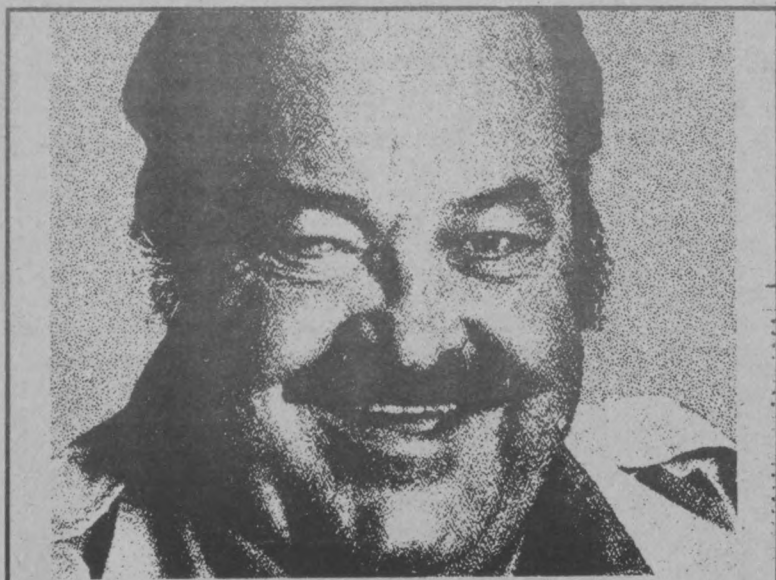
In Bali there is something called kaiket. It means "to be tied." The Balinese consider themselves to be "tied" from birth to a variety of duties, people, and places. To be kaiket is to be human, and to cut off ties is to jeopardize the orientation of the soul.

The knowledge of the Balinese priest is measured by his understanding of the location of the various ties. Positioning and orientation always delegate meaning, and this can be seen in the extreme stylization and exaggeration of gesture that distinguishes Balinese dance.

Last Thursday evening in Campbell Hall, the Musicians of Bali and Gamelan Orchestra performed very unique magic for a rapt audience of appreciative Santa Barbarans. The orchestra sat at angles from a central entrance through the traditional flowing pennants and painted parasols. The musicians kneeled before simple, yet intricately carved, bone percussion instruments, similar to vibes but with very sharp tones, and graduated brass drums. Two drummers and several gongs punctuated the changes and emotional moments of the dan-

ces. The eight pieces featured many dancers, one soloist was eleven years old. In Bali, children are taught to dance very early, and it is an important part of their education. The men's dances were much more aggressive than the women's, although the action was essentially giving offerings to the gods. The stamina and dexterity that this kind of dancing requires is tremendous. Hands and feet become characters, and even fingers have separate movement.

Of Polynesian and Indonesian dance, Bali is the champion. The dance reached a refinement that brings it into the realm of theater, though the pieces remain short and crisp.



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# 'Cria' Overcomes Death With Beauty

By JOHN LA PUMA

"Cria" intrigues you because you're jealous and you're scared. You envy the composed, quiet, acutely observant nine year old Ana her maturity and open, Spanish dark eyes. You're scared of what they see, and of your own reactions to death. "Cria" is beautifully filmed and should not be missed.

Ana sees both her parents die. Her mother and her adult self are played by Geraldine Chaplin, who dies alone and in great pain, of a debilitating terminal illness, her neck strained like that of a cyanotic horse gasping for air. Her womanizing father dies later, on the same bed, making love to his best friend's wife. Aunt Pauline, comes to take care of her sister's kids. Ana hates Pauline solemnly, as she deserves to. Unlike their sensitive mother, Pauline's words and actions have an (unintentionally) sharp edge to them; watching them is like getting a paper cut. It is only when Pauline tells the same night-time story as Ana's mother used to that Ana breaks. "I want to die," Ana says to Aunt Pauline "I want you to die." Ana tries to poison her but fails.

Ana's grandmother, mute and crippled, has only memories and faded photographs. Ana loves her strongly, and asks if she wants to die. Does she need some help? To Ana, this is an act of love, not murder. For an unknown reason, however, her grandmother refuses help, and death. Ana even finds Roni, her pet guinea pig, fatally ill in his cage and buries him with due ceremony.

The mother physically visits Ana regularly (or is it just a dream?) and the warmth and affection between them is just the lift "Cria", so carefully lit in chiaroscuro, needs. Ana is content and comfortable with her mother, and it is their relationship that gives the film a gentle, suggestive quality. "Cria" moves easily and well, eclipsing time with flashbacks and dreams. There are buoyant play sequences now and then, particularly one in which the children dress and speak as they've heard adults speak of marital problems and of love. They do all of this without knowing what really goes on, having only watched.

"Cria's" concentration on extinction and betrayal is certain, but not dark or dour or harsh — just real. Why isn't Ana visibly

affected (psychotic) by the horrible pain of her dying mother, the blatant infidelity and cruelty of her father, the restrictions around her? Perhaps it is just her solemn, secure, stable character. Perhaps she has become accustomed to the fact that death is simply the end of life, as much a part of it as birth or school or lunch. Perhaps she is just smart. Who knows? It's fascinating to watch her watch.

"Cria" is not without faults, though they are minor. The jumbling of time, challenging to the viewer in concept and theme, is unfortunately also a challenge to continuity; it often takes a few seconds to figure out time, place and person in a scene. Almost every scene is precise, and well-composed and wonderfully sculpted, but sometimes too self contained and does not couple exactly to the next one.

They are, however, careful portraits or illustrations which suggest that the audience think a little too. Finally, I found the androgyny of Ana a little disturbing, but I guess Aedipal tendencies would be attributed to a boy in her role which would have still other and much less-to-the-point implications. "Cria" is to the point and totally convincing. It is in Spanish, subtitled, and of the Spanish proverb "Cria cuervos y te sacaran los ojos." — "Bring up crows and they'll pick your eyes out."



Humble, Slim and Sonny Maine (l-r) warm dancing crowd up for Waters.

(Photo by Alan Kassan)

## Blues

# A Different Waters at Bluebird

By MIKE PULLEN

In the unchanging, microcosmic world of the blues, good imitation can sometimes be an end in itself. The extremely elemental structure of the blues forces many a performer into emulating what has already been done rather than tampering with the music's delicate framework. Such is the case with Johnny Waters.

Waters is a singer and sometime guitarist from Oakland. Appearing last weekend at the Bluebird Cafe, he tore the house down with a riveting recitation of Chicago style blues. The evening's combination of Waters' solemn singing with his sidemen's innate city demeanor is about as close as Santa Barbara is likely to get to the Windy City on a Friday night.

Waters is something of a devotee of Muddy Waters, the boss of the Chicago blues, even going so far as to assume his stage name. In almost any other genre this would seem a rather flimsy thing to base a career

on (witness Aerosmith's Steve Tyler's persistent take off on Mick Jagger). But in the blues such a move seems just one more link in an unbroken chain of duespaying, since Muddy was singing about age-old troubles in the first place. The best way to enjoy Waters was to forget that there ever was a Chicago and just dig the music on its own merits.

But for the record, Johnny's set did offer a rare glimpse at what Chicago probably sounded like 20 years ago. The plugged-in Chicago sound came about as a result of having to compete with packed, noisy nightclubs that sprung up after the black migration north during World War II. The style is marked by its punctually disciplined rhythm, terse, crisp guitar leads and dignified, in-charge vocals. Waters and his four piece band scored on all counts.

Mark Humble on harp had a catalytic effect on the band, bringing to mind the role of Little Walter in Muddy's 50's band. Humble's solos passed from

(Please turn to p. 9, col 2)



# DON VITO'S

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### Spaghetti Relays in Naples

Don Vito, of Spaghetti Syndicate fame, will send a team to compete in the spaghetti Relays in Naples this month. According to local bookmakers, the

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# For Immediate

## MUSIC

A rock mini-opera entitled "A GLIMPSE OF THE FUTURE," with music by FUTURE, plays Lotte Lehmann Concert Hall tonight at 8 and 10 p.m. The Future is a five man group who have combined the story line from the science fiction classic "The Day the Earth Stood Still" with an original batch of songs and a stunning light show by Synesthesia into one solid production. Tickets for the concert are \$2.50.

"THE WELSH CHOIR OF CARDIFF," a group of 40 singers praised worldwide for their tone and musicianship, will present a varied program of sacred and secular works on Saturday November 5 at 8 p.m. in Campbell Hall. Tickets for this Arts and Lectures event are \$5.50 general, \$4.50 faculty and staff and \$3.50 for students.

Santa Barbara's hottest salsa band, FESTIVIDAD, will perform at the Cafe Interim on Saturday November 5 at 9 p.m. Led by singer Johnny Vega, Festividad are likely to play any of a number of salsa standards. The Cafe is located north of Storke Tower in Bldg. 434.

Organist JAMES WELCH will open the 1977-78 "Music at UCSB" season with a faculty artist concert Sunday, November 6 at 8 p.m. in Lotte Lehmann Concert Hall. The program will include works from the Renaissance, the Baroque period (J.S. Bach) and modern times (Ives). Admission is \$1.



THE FUTURE (l to r); Charles, Magness

## STAGE

"THE DOCTOR IN SPITE OF HIMSELF", directed by John Kazanjian, comes to the UCSB Studio Theatre Stage tonight through Saturday for the first round of a two week run. The Moliere farce has been painstakingly assembled with elaborate sets and lighting and promises to be a fun show. Tickets are available at the Arts and Lecture Box Office and the Lobero Box Office.

## "Alley"

(Continued from p.8)

floods the entire planet, leaving the Earth cleansed, back on its right axis, and the skies blue again. Like Noah's Ark the Landmaster floats to dry ground, where a living radio message is finally received — rock and roll music.

Peppard's strict militaristic attitudes have been thoroughly driven under by then, and Vincent is the first to greet the East coast survivors. The metaphor is complete.

The script by Alan Sharp and

Lukas Heller lacks the poetry of Zelazny's writing, and thus lacks the subtlety and freshness. On the other hand, much of its invention is quite fresh, and much of the dialogue lends a nice hand to the allegorical underside. If the director had given some more thought to exactly what kind of film he was trying to do (and no doubt the studio pressure was on to produce "entertainment") this picture could have been quite memorable and powerful. As it is, "Damnation Alley" is a thoughtful film with some tense moments and some sloppy ones, altogether a worthy addition to the history of sci-fi cinema.

## "Rhymes"

(Continued from p. 5)

moving, but they were at times unable to deliver. Sykes is the only possible source for a strong opposition to the acidity of Justin, but Malmberg was not given the opportunity in the script to create a very strong character. Lee, obviously feeling the constraint of her fixed position on stage, relied too heavily on eye movements and shrill deliveries. Shriver, seeking to create a truly hateful character, succeeds to an excessive degree with the strange accent he affects for the part.

"Rhymes and Reasons," appearing second, involved a much different mode of theater. There is no set location for the action. Crates and boxes stacked on top of each other imply a setting of urban desolation.

The action contrasts between the "slice of life" episodes in which the ensemble cast perform carefully choreographed, highly stylized scenes from a restaurant, a party, or the street, and the main focus: a poor old paper-seller, played by Gregory Welch, a local street punk, played by David Neururer, and Denise Rinaldi as the bewildered waif who is used by the punk, whom she loves, and comforted by the old man, who cannot save her from the same life that has

destroyed him.

Gregory Welch provided the most memorable performance of the entire evening. Absolutely unrecognizable from his nebbish part in "The Wager" last year, he proves himself once again an actor of rare insight. Denise Rinaldi was quite adequate as the spaced-out street girl, reeling off adulterated nursery rhymes as a self-conscious attempt at communication. Neururer, as T.J. the punk, is too engrossed with his knife to pay her any mind, and is dragged off stage near the play's end by the ensemble, representing death, a bust, or just the assorted furies that usually have it out for street creatures.

Director Susan Hamilton Jackson creates a grandly expressive force in the ensemble characters by creating an individual of each; instead of making them as interchangeable as light bulbs, each is an entity in itself, representing in the play not an entire world of identical faces, but, more tragically, the same huge mass of people with familiar faces.

"Rhymes and Reasons" won authoress Deborah Reynolds the 1977 Sherrill C. Corwin Metropolitan Theater Writing Award for the Best Short Play category.

## 'A Glimpse Of Shows Invasion

By SCOTT A. KEISTER

The Future is closer than you think. In fact, tonight The Future will splash itself across the stage of Lotte Lehmann Hall in an unprecedented rock and roll, science fiction mini-opera such as this campus has never seen.

The Future is more than tonight or tomorrow. The Future is a five-man band of long-time rock musicians who have come so close to success in the past that you can smell it on them. Previously known in this area as The Glimpse, The Future have recently adopted this new identity in line with the concept musical piece they hope will break things open for them.

Under one name or another this band has been together for ten years; growing, polishing, writing and thinking, and in ten years a lot can develop. Look at the bands who have been with us that long, and are still going strong: The Kinks, the Who, the Stones. . . it takes a special energy and love of music to exist for that long — and considering that these guys have been struggling to make it the whole time, I'd say they are quite confident and extremely determined.

The Future are being promoted now by DeWitt Public Relations, a firm whose sole dip into the field of rock up until now is in the presence of Bowie himself. No surprise — The Future's dynamic sense of melody and arrangement remind me strongly of Bowie. The Who (circa "Tommy") are another very detectable influence, along with The Move, 10cc, and Roxy Music.

In a recent conversation with The Future some ideas involving their opera and the Earth's future emerged. Ron Magness (guitar, vocals), Steve Molle (bass, vocals), Billy Bowne (keyboards, vocals), Cristin Charles (guitar), and Peter Wheeler Miller (drums) comprise the structure of the Future — their comments:

RON: "We thought we'd try and take the story of "The Day the Earth Stood Still" and do with it what the Who did with "Tommy." People have done science fiction albums before, but they've never done a story that has the same characters that go throughout all the songs. There have been science fiction concepts before, but they've been really loose — there hasn't been any story involved."

ME: I found it interesting that you used the names Vega and Terra as the planets in your story.

BILLY: "Well, Vega is actually a sun, so we're talking about beings from the Vegan system. One reason I thought that would be nice is, in the future — twelve thousand years from now — Vega will be a cold star,

it'll be where the Earth is a system. At this one billion years ago. BILL: is already into a co-relation. CRISTIN: there, it's all ME: RON: splitting is: The the sa foil to Terra. But w are fu ME: S RON: want ME: RON: plante genera are bo position change STEVE: Gener that ap yet. In belong will be be a dr because ME: I STEVE: Alien setting concep planets solar e about politics all the concep time th reached. The Glimps tonight effects theatre and for you're rock, show. concert

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# Immediate Release



## FILM



Charles, Bowne, Molle, Miller and

### Of The Future's Mission In Store

it'll be the North Star. So, in a way that's where the Earth is headed. The future of the Earth is dependent upon Vega. Terra is a synonym for Earth."

ME: In your story, aliens from the Vegan system land on Terra and cause a panic. At this time Terra is a united planet under one banner.

BILLY: "The Vegans know that the planet is already united, whereas those that are into darkness don't quite see everything as co-related."

CRISTIN: "So the power will get you there, whereas some people know that it's already there."

ME: Is there any final result in the story?

RON: "Well, the factions of Terra start splitting, then the truth comes out, which is: The Vegans and the Grey Men are from the same planet, so that it was all just a foil to simplify things so that everyone on Terra would be on the side of the Vegans. But when the truth comes out, the people are furious, and they tell them to leave."

ME: So, is everyone united in the end?

RON: "No, all except the children. They want to go with the Vegans."

ME: Do they go with them?

RON: "Not yet. But the Vegans have planted the seed, and in two or three generations when the half-Vegan children are born, they will work their way into positions of authority, then things will change."

STEVE: "I like to look at it as the Sixties Generation. The people who went through that aren't where they're supposed to be yet. In a couple years they'll be where they belong, and the philosophy from that era will be ingrained in those people. It won't be a drastic change, but it will just change, because that's the way they are."

ME: In the Future?

STEVE: "Right."

Aliens trying to control world power, setting up morality plays as a universal concept to test the moral strength of planets; possibilities of the massive use of solar energy; future generations bringing about changes through lessons in world politics — The Future are concerned with all these things. Perhaps an unusual concept for rock and roll, but it's about time this kind of thought and dimension reached the music industry.

The Future will be performing "A Glimpse of the Future" in two shows tonight, with some very special visual effects by Synesthesia. This kind of small theatre show is a rarity in rock these days, and for \$2.50 you could hardly go wrong. If you're at all concerned about the future, or rock, or aliens, or having fun, see this show. It may well be the most unique concert event of the year.

Fred Wilcox's science fiction classic "FORBIDDEN PLANET" screens tonight at 7:30 p.m. in Campbell Hall. Lifting its theme from Shakespeare, "Planet" is set on the planet Altair-4 and is considered one of the best science fiction movies of the 50's. Admission is \$2 general, \$1.50 faculty and staff and \$1 students.

Barbara Kopple's award winning documentary "HARLAN COUNTY U.S.A." will be shown Sunday November 6 at 7:30 p.m. in Campbell Hall. The film is described as a sensitive documentary examining the lives of Kentucky coal miners.

Mel Brooks' second film, "THE PRODUCERS," screens at the S.B. Museum of Art this Friday, Saturday and Sunday at 1:30 (except Friday) and 7:30 p.m. The film revolves around two down and out Broadway producers, played by Zero Mostel and Gene Wilder, whose scheme to make a mint off Dick Shawn's flop of a play go awry when it turns into a hit. Donation is \$1.

A 3-D version of Jack Arnold's "CREATURE FROM THE BLACK LAGOON" will be shown next Thursday November 10 at 7:30 p.m. in Campbell Hall. 3-D glasses will be distributed for this chilling tale of a slippery, frog-like creature who terrorizes an archeological expedition. Admission is \$2 general, \$1.50 faculty and staff and \$1 students.



In the current production of the 17th. century farce "The Doctor In Spite Of Himself" scenery designer Michelle Power and costume designer Anne Shanto have worked closely with director John Kazanjian to create a period feeling for this this boisterous comedy. Here, Mary Ewald in a colorful costume, reprimands Ron Boronkay.

## Blues . . .

(Continued from p. 7)

piercing and brassy at the start to a more in step and listenable wailing at the end. Like anything else, it takes blues bands a while to jell. By late in the first set the dance floor had filled up, the audience driven to its feet by the infectious exchanges between Humble and hollow body player Guitar Slim on numbers like "Weeny Bit of Your Love."

Waters is probably the best singer the S.B. Blues Society has brought to the Bluebird. After playing a few sparse guitar leads, Waters gave way to Guitar Slim and concentrated on his vocal delivery. His well-deep baritone gave the music a dignified air while he accompanied the songs with appropriate preacher-style hand gestures. Not surprisingly, he appeared most at home on the Muddy covers "I'm Ready" and "Hoochie Coochie Man." But it was the slower material (T. Bone Walker's "Stormy Monday") that best displayed his talents for lyric delivery.

When you talk about blues lyrics, it's best to confine the discussion to delivery rather than content. Because, while their might not seem to be anything overly profound in the lines,

"When you see me comin'  
Run get your rockin' chair.  
Ya know I ain't no stranger  
I used to live right here,"

I seriously doubt that many singers could bring the threatening dramatic quality to them that Waters did on Friday. If imagery in the blues appears a bit out-dated it's lucky for us that there are still singers like Waters around to bring the words back to life.

The Blues Series next moves to the Smiling Faces Club on Monday, November 14 with the Rod Piazza Band along with Mississippi Smoky Wilson. To get on the mailing list write S.B. Blues Society, Box 30481, Santa Barbara.

## the movies

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**HEROES** PG A UNIVERSAL PICTURE

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967-9447  
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**"Oh, God!"** PG

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AND "The Gumball Rally" (PG)

964-8377  
**Airport DRIVE-IN**  
Hollister and Fairview

**SORCERER** PG

AND the **sentinel**

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

**THE GROOVE TUBE** Color R

also "Flesh Gordon" (R)

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

**the BOD SQUAD** plus "LOVE FACTOR" (R)



# A.S. Concerts: Understanding the Alternatives for the Upcoming Year

By STEVEN MILLER

A.S. Concerts Administrative Chairman  
A.S. Concerts is an organization which attempts to serve the students of UCSB by providing entertainment events on campus at reduced costs.

To gain an understanding of the concerts program here it is of primary importance to have a basic knowledge of our budget and how it works. Two very significant aspects of the A.S. Concerts budget are the concerts subsidy received and the income factor. A.S. Concerts received a \$4,000 subsidy for the current year.

This is the amount that Concerts can afford to lose over the course of a year. The money is designated to absorb the cost of concerts that don't show a profit but do add diversity to the program. The income factor is a set figure, determined by Leg Council, which specifies the net profit for one year. This year's income factor, \$30,000.00, will be returned to the Associated Students and reallocated in next year's budget.

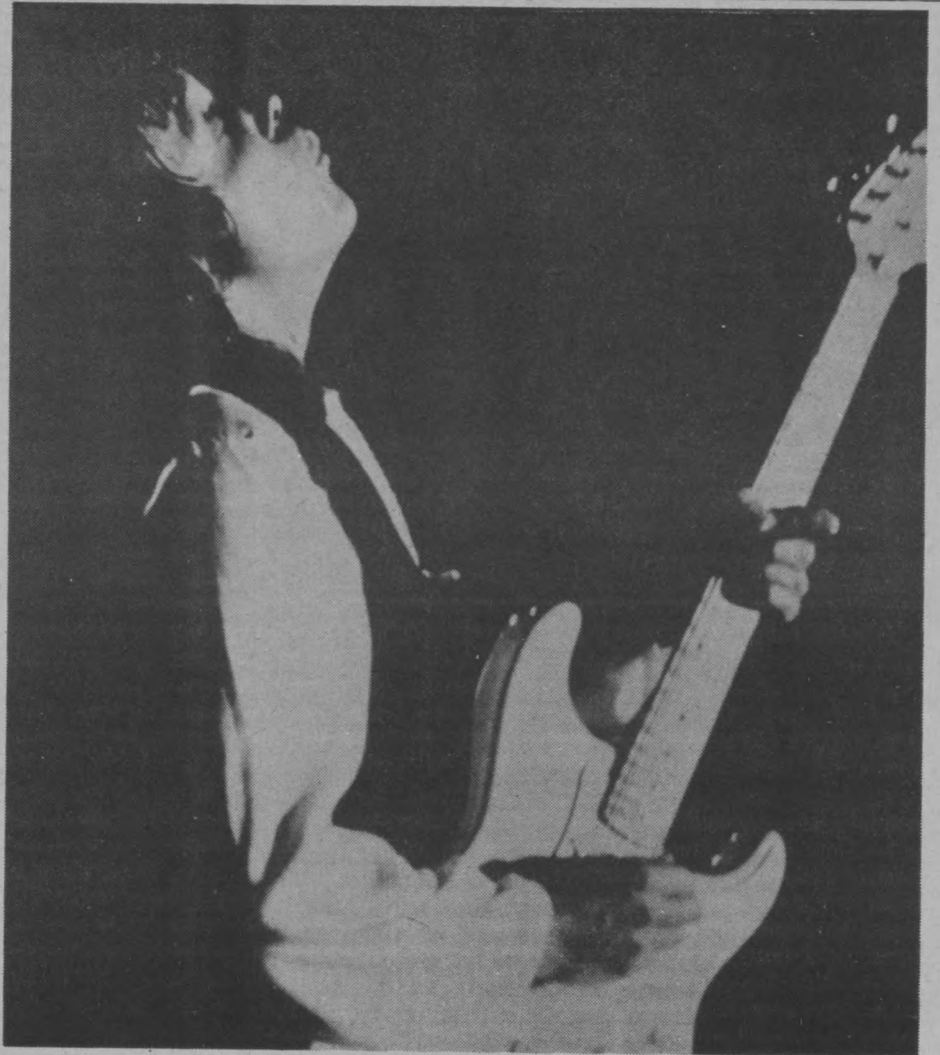
But in terms of actual shows, the concerts committee must, by necessity, be very selective in choosing acts to book here. Artists who are virtually guaranteed money-makers (a la Fleetwood Mac) will be primary targets. Currently scheduled to appear on campus, Robin Trower (Nov. 21) and Phoebe Snow (Dec. 3) are both likely to be sell-out performances.

It is also more lucrative to produce our own winning shows, rather than share the revenue with an off-campus promoter. With this in mind, both of the aforementioned concerts are being promoted by the Associated Students alone. An implicit risk is accepted when A. S. does a show alone, since outside promoters are often willing to guarantee the University a profit and take the risk of a poor turn-out upon themselves. More frequently now, however, promoters opt for a fifty-fifty split with the school, on both risk and profit.

Apart from the financial obligations of A. S. Concerts, the availability of campus facilities and scheduling procedures is another aspect of campus concert promotion that students are unaware of. Often an agent will call, informing us he has an act willing to play a concert in Santa Barbara on a specified date. But if the basketball team is playing a game that night in the gym, the possibility of booking that act soon becomes history.

Last summer, for instance, a potential Eagles concert in the stadium was grounded because a dog show had already been scheduled for that particular date.

When the campus events facility becomes a reality, however, instead of a detour for cyclists, some of our scheduling difficulties should vanish. Additionally, the new facility's 6500-seat capacity will



Guitarist Robin Trower will return to Robertson Gym for his second Santa Barbara concert appearance on Monday, Nov. 21. Phoebe Snow is also scheduled to play on campus, in Campbell Hall on Dec. 3.

enable concerts to book many larger acts which are presently considered out of our range financially, since the increased revenues will pay for higher-priced talent.

Another improvement which can be implemented at no cost to students is reserved seating in Robertson Gym. This will help resolve some of the crowd-control problems commonly faced by concert security when the rush is on for the front row.

At the present time we are also looking into alternative forms of entertainment, such as free noon concerts. The first of these, featuring Jack Tempchin (songwriter for the Eagles) will be

tomorrow on the UCen Lawn at noon... obviously. In order to do more of these types of shows, and to increase our own flexibility in Campbell Hall, the Concerts Committee is also investigating the possibility of expanding our present sound system and complimenting it with a few lights.

One final word about our program: we welcome student input. Hopefully, the response to the surveys we run in the Nexus will increase to a meaningful level, so that we can determine what type of programming you would like to see. And if you have any suggestions, questions or complaints, stop by the Concerts office, on the third floor of the UCen, and talk.

## Whom(?) Do You Want To See In Concert at UCSB?

A.S. Concerts is currently booking acts for fall and winter quarters. The list below is based on current artist availability. Please indicate six (6) Robertson Gym-Headline acts and eight (8) Camp-

bell Hall or possible support acts that you would most like to see in concert at UCSB and return the coupon to the Program Office on the third floor of the UCen.

### ROBERTSON GYM — HEADLINE

Firefall

Steve Martin

Bob Welch

Chick Corea-Herbie Hancock (acoustic duo)

War

Elvin Bishop

Santana

Blue Oyster Cult

Boz Scaggs

Jesse Colin Young

Bruce Springsteen

Bette Midler

### CAMPBELL HALL OR SUPPORT ACTS

Runaways

Stephen Bishop

John Klemmer

Randle Chowning Band

John Prine

The Ramones

Dwight Twilley

Nils Lofgren

Eddie Palmieri

John Handy

Karla Bonoff

Outlaws

Jesse Winchester

George Duke

Wishbone Ash

Journey

Robert Plamer

## Survey Results

**Concerts**  
About 130 rock fans responded to last week's coupon — not a bad showing for the 7,000 students who attended Fleetwood Mac. With up to six votes counted per coupon, the final results of the October 27 concerts survey are as follows:

### ROB GYM HEADLINERS

Robin Trower	54
Steve Martin	46
Corea-Hancock	46
Elvin Bishop	32
Firefall	28
Stephen Bishop	18
Runaways	10
Bob Welch	10
RCO Allstars	8
War	9

### CAMPBELL HALL — SUPPORT

John Prine	112
John Klemmer	54
Nils Lofgren	44
Phoebe Snow	38
Outlaws	38
Al Jarreau	30
Ramones	22
John Handy	14
Dwight Twilley	12
Carla Bonoff	10
Patti LaBelle	10
Eddie Palmieri	6
Randle Chowning	2

**Lectures**  
With over 115 lecture surveys turned in, and the votes eligible apiece, the results from the October 27 Lectures coupon are as follows:

Yoko Ono	48
Richard Pryor	37
Dick Gregory	30
Lily Tomlin	18
Dan Rather	16
Innis vs. Schockley	16
Cecily Tyson	14
Henry Winkler	14
Cesar Chavez	13
Betty Freidan	11
Daniel Ellsberg	11
Nikki Giovanni	7
Vernon Bellcourt	7
Paula Grossman	5
Baraka	5
Shana Alexander	4
Joseph Hayeck	4
Robert Vaughn	4
Sid Bernstein	2

WRITE-INS: The Weirdos, Jean-Luc Ponty, Ted Nugent, Heart.



# Eagles' Songwriter to Play At Free Noon Concert

A singer, songwriter and acoustic guitarist with some very real potential, Jack Tempchin will perform on the UCen Lawn tomorrow at noon. Co-produced by A.S. Concerts and UCen Activities, Tempchin's Santa Barbara concert debut is a free event.

Eagles fans are already familiar with some of Tempchin's work—even if they aren't aware of it. He wrote two early Eagles hits, "Peaceful Easy Feeling" and "Already Gone," both more than minor contributions to southern California's own tradition of country and folk flavored rock.

Originally from Orange County, Tempchin coalesced his musicianship in close proximity to the Eagles' clan of rockers. As a songwriter in San Diego he frequently crossed paths with Jackson Browne, J.D. Souther and Glenn Frey. Tempchin eventually rounded up his own group, the Funky Kings. The group only released one album however, on Artista Records, before disbanding.

Tempchin is now arranging material for his first solo album, to be released on Artista.



## Ellsberg on Campus

A.S. Lectures is sponsoring a free noon-day talk by Daniel Ellsberg next Wednesday, Nov. 9, on "Human Race or Arms Race: Nuclear Alert." Ellsberg will also participate that evening in a panel discussion on "The Arms Race and the University's Involvement" which is part of an all-day Teach-In on nuclear weapons, Nuclear power, and their alternatives.

Dr. Ellsberg, who as a researcher for the Rand Corporation in 1971 released to the press the "pentagon papers," helped issue the call for disarmament and social justice which initiated last year's Continental Walk, and this year's National Mobilization for Survival. Since the charges against him for divulging secret documents were dismissed in 1973 by Judge Burns in Los Angeles, Ellsberg has continued to study and speak out about the growth of the Pentagon, citizen's responsibilities, nuclear weapons and the related threat of nuclear power.

Ellsberg's noon talk is on the UCen lawn, and he will be available for discussion afterwards from 1-3 pm in the UCen Program Lounge. The evening panel will start at 8 p.m. in Physics 1610.

Ellsberg's appearance and the Teach-In is being co-sponsored by Praxis, People Against Nuclear Power, and the Mobilization for Survival.

## UCen Activities Calendar

Fri, Nov. 4 Free	Noon Concert featuring JACK TEMPCHIN	UCen Lawn
Mon, Nov. 7 7:30 p.m. Admission: 50c	Frolicking Film Festival presents "ROOM SERVICE"	Program Lounge
Wed., Nov. 9 7:30 p.m. Admission: 50c	Frolicking Film Festival presents "TOP HAT"	Program Lounge
Fri, Nov. 11 Free	Noon Concert featuring VaVASANT RAI	UCen Lobby
Sat. Nov. 12 p.m. - 1 a.m. Students: 50c General Admission: \$1.00	Disco Night	Program Lounge



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

## Talking Heads; Pretentious Pap for 'Me' Generation

By MIKE PULLEN

"Talking Heads 77" is without a doubt the most disappointing debut album by a New Wave group this year. The Talking Heads were one of the four original house bands at N.Y.'s CBGB's, along with Television, the Ramones and Patti Smith. They were the last to get a recording contract. Listening to "Heads 77" it's easy to see why.

"Heads 77" contains some of the most pretentious, self-gratifying lyrics ever set to vinyl. The Heads have been touted as the first intellectually stimulating band to make the scene in a while. As a friend from N.Y. told me after seeing the Heads, "intellectual" translates into people climbing onstage while they're playing and walking around yelling "I'm painting, I'm painting."

So how does all this type manifest itself on "Heads 77"? Try this excerpt from "Happy Day"; "This boy is in motion. Some density moved right beside me." Love songs for philosophy students aren't

likely to have a far-reaching appeal.

If there is a moral here it is that there is no room in contemporary music for "analyst couch rock." The Head's lead singer and songwriter David Byrne seems to be working under the assumption that his audience doesn't mind deciphering neurotic nursery rhymes like "The Book I Read" ("was in your eyes") or "Tentative Decisions." This isn't to say that rock lyrics can't be challenging, just that they be approachable (which a singer might accomplish through tone and delivery).

Perhaps Dylan, with his tact for the wry, could have pulled off a line like "Go talk to your analyst, isn't that what he's paid for?" ten years ago. As it stands, the "Heads" David Byrne delivers the line with a childlike earnestness, in a voice that has all the punch of three-day-old 7-up.

Television's characteristic N.Y. purculator rhythm dominates the tracks, which lack all the mystery of the former. To his credit Jerry Harrison, formerly

### TALKING HEADS: 77

with the Modern Lovers, provides some aural shelter from Byrnes squeals with his usual primal, to-the-point guitar and keyboards. But no one could save this ship from going down.

Why, then, can't I just say it's all a load of bollocks and be done with it? Is my potential for ruthlessness softened just because this band is from chic N.Y. usually such a trend setter? No, I think it's because beneath the incredible disgust I get from hearing Byrne babble on neurotically about his problems, I can't help thinking that he's not too out of step

with the average American psyche. Face it, Tom Wolfe was right when he called ours' the "Me" generation. All that we're left with is a bunch of talking heads.

## De Ville...

(Continued from p. 5)

refrain in closing, "Party Girls", the album's closer, begins as a tearjerker about a guy being dumped at a party by his lady, but finishes with a building, youthful exclamation, "I'm going to stroll her home," ending the side on a positive note.

The rockers work well too, though this isn't really a guitar band. After DeVille shouts, "Competition baby, that's what it's all about," guitarist Louis Erlanger finishes off "Gunslinger" with a bullet spraying solo. "Cadillac Walk" is powered by DeVille's exhaust pipe baritone and Rubin Siquenza's rumbling bass until it is pestered to a climax by some buzzing slide from Erlanger.

DeVil's influences, as with most New Wave, lie mostly in 60's rock. "Spanish Stroll" has that Lou Reed matter of factness, without any of Reed's terminal coldness. The humms on "Shook Up Girl", backed by a chorus of "oohs" from the Immortals, reminds one of vintage Van Morrison. "One Way Street", a desperate, paranoid tale of cat and mouse in the city, sounds like a Bob Seeger shouter.

But DeVille always manages to stamp the songs as his own, with an unpretentious voice that can pass from conversational (often making casual asides between lines) to a full tilt holler without putting on. And DeVille still has that fresh, 'not-sure-what-he's-going-to-do-next' phrasing that a singer needs to keep an audience on edge.

Willy DeVille is destined to be the New Wave's romantic. Although on the surface he may not seem to have much in common with punks like the Ramones, I sincerely doubt that this album could have been released before punk had created a climate so agreeable to this kind of nostalgic experimenting.

## Skynyrd's 'Survivors'

(Continued from p. 5)

and "You Got That Right." The latter track playfully anticipates some heavy boozing, balling and barroom brawling, while "That Smell" solidifies the bilious scent of a self-consumptive habit. Both tunes serve to define Skynyrd's cultural stance, with raunchy, surging rhythms and eruptive instrumental showdowns — these guys play like they're out gunning for you. But on "You Got That Right," the band is leading an exuberant battle charge. In contrast, "That Smell," resounds into deadly submission.

Tinged with a solid blues foundation,

"Ain't No Good Life" is a blaring display of Skynyrd's affinity for world-weary souls. Though the heavy-handed rhythm strikes with a repeatedly brutal progression, Van-Zant screams out his weariness with unrestrained vitality.

Touching on a little western swing, Skynyrd blazes a fiery tune — "I Know a Little" — but their rendition of Merle Haggard's "Honky Tonk Night Time Man" is much more compelling. With Pyle drumming out an accelerated beat, the pace is set here for barroom carousing, foot-stomping, and truck driving. Usually charting his lines in and around the lead guitars, Powell's piano chops take the spotlight for a time, relinquishing a back-alley solo to the guitarists for a quick-picking set of departures. And Van-Zant utilizes his vocal powers to the fullest here,

gliding easily from a low growl, "I'm honky tonk night time man — I get my rest in the daytime," to a high, finely-tuned hum, "I get that Lord sweet stuff at night."

Though Lynyrd Skynyrd plans to continue as a group, the band will have to overcome a number of formidable obstacles before completing their next release. Finding suitable replacements for Van-Zant and Gaines will be a bitter duty indeed. Long the band's focal point and primary source of inspiration, Van-Zant had a hand in writing five of the songs on "Street Survivors". And Gaines, one of the group's newer members, has his name attached to four of the new numbers. But producing another LP as fine as this one will surely be the challenge for Lynyrd Skynyrd to reckon with.



# Arts & Lectures Fall Events

## New Program in Second Trockadero Performance



A special second performance of an entirely different program by Les Ballets Trockadero de Monte Carlo has been scheduled for Wednesday, Nov. 16 at 8 p.m. in Campbell Hall. The additional performance was scheduled by the University's Committee on Arts and Lectures in response to popular demand, after tickets for the original Nov. 14 single performance sold out.

Tickets for the additional performance by the Trockadero will be available beginning November 7 in the Arts and Lectures Box Office on campus, the Lobero Theatre downtown and the Ticket Bureau of Santa Barbara. Also see UCen schedule and the Ticket Bureau of Santa Barbara.

The comic and satirical all male dance company recently received praise from the Los Angeles Times Martin Bernheimer: "Don't get the 'artistes' if the Trockadero wrong. These New Yorkers are not clowns. They do not sample their exalted subjects for an easy

laugh. They are, in the loftiest sense, balletomanes. They dance magnificently."

The ten "artistes", all based solidly in the techniques of classical ballet, provide extraordinary renditions of traditional classics as well as new choreographed works.

The Trockadero boasts such artists as Olga Tchikaboumskaya, a mysterious legend of her own time (formerly with the Tundra Ballet), whose spectacular defection centered on her clever disguise as a defective bale of wheat, returned from Moscow on a ten day exchange basis. Others include Zamarina Zamarkova, whose frail, elfin qualities have caused her to be likened to a lemon souffle poised delicately on the brink of total collapse; Vera Namethatunova, founder and director of the Ecole de Ballet de Hard-Nox; and Ida Neversayneva whose debut was marred by an overzealous grand jete into the Czar's box, thereby impaling a grand duchess. Among several others of some

notariety is Noximova, the distinguished teacher most famous for her warm-up exercise comprised of a martini and an elevator.

According to Dance Magazine, "The company knows classical ballet inside out. Later, when you see the same ballets performed straight, you can hardly suppress a smile."

And the village Voice said, "A hilarious and superbly talented group. Its glory is in the accuracy of these performers ability to sustain the pure image of classical dancing that is at once touching and hilarious. Their Swan Lake Act II is unforgettable. Don't miss it!" The trained artists, well grounded in the tradition, and know the steps, the style, the stars, the mannerisms and even the story lines of the ballets. They prance en pointe, dive for fishes, fly in chiffon on invisible wings, but, according to Bernhemier, "They never smirk. They are dancers who deliver the real goods, and conquer."

## Six from Lincoln Center

A limited number of tickets are still available for the recital by the Chamber Music Society of Lincoln Center on Tuesday, Nov. 15, at 8 p.m. in Campbell Hall. The performance is the third in the Concert Series sponsored by the University's Committee on Arts and Lectures.

Of the permanent group of 11 virtuosi, six will travel to the West Coast. In Santa Barbara, the ensemble will feature Leonard Arner, oboe; Loren Glickman, bassoon; James Buswell, violin; Walter Trampler, viola; Leslie Parnas, cello; and Richard Goode, pianist.

Their program will include Mozart's Serenade No. 4 in C Major for Three Melodie Instruments; and his Piano Quartet in E Flat Major, K. 493; Poulenc's Trio for Piano, Oboe and Bassoon; and Brahms' Piano Quartet in G minor, Op. 25.

In founding the group in 1969, performance.

To date, the ensemble has given more than 300 concerts, and has doubled its subscription concerts, which are sold out months in advance.

Artistic Director Charles Wadsworth selected the artists on the basis of their virtuosity and also for their devotion and accomplishment in chamber music both as soloist and in ensemble

The official performance ensemble of Alice Tully Hall at Lincoln Center, the group has been described by the New York Times: "The program ran the gamut from brilliant to rich emotionalism, and, as tired as one gets of saying so about this ensemble, it was superbly played."

In addition to researching and performing long neglected masterworks by great composers, the ensemble has presented the world premieres of over 23 compositions in the past eight seasons, has performed in Europe and in the major musical festivals internationally.

Tickets are available in the Arts and Lectures Box Office on campus, Ticket Bureau of Santa Barbara and the Lobero Theatre.

Members of the audience are urged to be seated no later than 7:55 p.m. as the performance will begin promptly at 8 p.m.

## Vaudeville, Circus Style Highlights Legong Show

From vaudeville, circus tents, river rafts and the mystery of the flowing Mississippi River, the Otrabanda company will perform Louisiana Legong on Saturday, Nov. 19, at 8 p.m. in Campbell Hall.

The unusual blend of local and international theatre arts is co-sponsored by the University's Committee on Arts and Lectures and the UC Intercampus Clutural Exchange Committee.

In Louisiana Legong, set in the form of a farce following the epic war between the Clowns and the Mask people, the blend of a wide open circus show balances with the vaudeville tradition of the United States. Music, dance, drama, and satirical humor are set off against a background of a Balinese Gamelan Orchestra.

The company was founded in Curacao seven years ago, and has made several River Raft Revues during which their productions have been shared with townspeople along the Mississippi River, thereby providing the first live theatre experience for thousands of Americans.

While adapted from the outdoor summer show, this production of Louisiana Legong continues Otrabanda's experiments with popular American performances, yet gives increased emphasis to elements of foreign theatre, with music and dance as the main focus. The actors-dancers themselves perform the music, using Western instruments from their circus experiences, as well as the full Chinese Lion Dance ensemble (brought back by the company after a residency in Malaysia); a Teochew Chinese Opera percussion ensemble; and, as the special musical feature, a full Balinese Gamelan Orchestra.

A Southern critic in New Orleans noted: "Otrabanda has fluidity of movement and an impressive combination of sound and light, music, quick changes of costumes and mental shifts in time and place. It is 'fully done. The quality of the acting and performance is, happily, up that of the production.'"

Tickets are available in the Arts and Lectures Box Office on campus, Lobero Theatre and Tickets Bureau of Santa Barbara.

### This Week

THURS., NOV. 3

7:30 P.M., CH  
FORBIDDEN PLANET  
(Science Fiction)

SAT., NOV. 5

8 P.M., CH  
WELSH CHOIR OF CARDIFF

SUN., NOV. 6

7:30 P.M., CH  
HARLAN COUNTY, USA  
(Recent Releases)

TUES., NOV. 8

3 P.M., CH  
INGMAR BERGMAN, lecture  
by Peter Cowie

TUES., NOV. 8

8 P.M., CH  
WILSON PICO, dance concert  
"Las Cronicas Danzadas"

### Ecuador's Dancer

Internationally acclaimed Ecuadorean choreographer and dancer Wilson Pico will present a program of his work Tuesday, Nov. 8, at 8 p.m. in UCSB's Campbell Hall.

Tickets are \$1 and may be purchased at the door.

A disciple of the Chilean choreographer Jerman Silva and the French theater master Pascal Monod, Pico has taught classical and modern dance for actors at Casa de la Cultura Ecuatoriana and the Central University of Ecuador.

In this country he has given classes on Latin American dance at the University of New Mexico.

His performance Nov. 8 will include five characterizations to be narrated by Natasha Salguero.

During his visit to UCSB, Pico will conduct a workshop in body expression techniques for actors and dancers for students in the Chicano drama class. He was invited to the campus by the UCSB department of Chicano studies and the Committee on Arts and Lectures.

This page was prepared by the Arts & Lectures Office.



"TONAL CLARITY, PITCH ACCURACY, effective dynamics and careful balance and blend of vocal colors . . . made a beautifully sung and very enjoyable program . . ." commented one Eastern critic on the Welsh Choir of Cardiff. Sponsored by the University's Committee on Arts and Lectures, the 40 voice group will appear in Campbell Hall on Saturday, Nov. 5 at 8 p.m. Tickets are available in the Arts and Lectures Box Office on campus, Lobero Theatre and Ticket Bureau of Santa Barbara.

## Ticket Information

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

EVENT	TICKETS ON SALE (INCLUSIVE DATES)
WELSH CHOIR OF CARDIFF	Oct. 24-Nov. 3
LES BALLETS TROCKADERO DE MONTE CARLO	Nov. 14 SOLD OUT
LES BALLETS TROCKADERO DE MONTE CARLO	NOV. 16
LOUISIANA LEGONG	Nov. 19
KENNETH REXROTH	Nov. 29

Because CONCERT SERIES events are frequently sold out, we are saving for students 100 good seats for each concert. These are available now and will be held for students up to one week before each event.

Arts and Lectures Box Office hours on campus are from 9 a.m. to 4 p.m. and through the lunch hours. (Single admission film tickets, available at the door only.) An after-hour message service will provide current ticket information (961-3535).

Reduced ticket rates: UCSB students, faculty and staff may purchase two tickets to each event at the applicable reduced rate (identification required, no mail orders accepted).



# Chancellor Voices Ideas

(Continued from p. 1)

he emphasized, citing as an example of the poor image a recently published United Airlines Brochure which describes UCSB as having more frisbies than books."

Pointing to this year's Campus Directory, Huttenback repeated his distaste for UCSB's "beach image." The directory simply shows the letters UCSB carved out of sand, "Why couldn't they have a picture of a marine biologist on the beach?" he asked.

The new chancellor has already lined up a number of priority issues which he will tackle when he officially takes his post.

"Education is a total thing," he explained, "I'm concerned with the general student environment." His priorities in the general student area include housing, Isla Vista ("Some people say the place is going to fall down in ten years, but I'm not so sure."), and the informal education each student receives at UCSB.

Huttenback feels that increased on-campus housing for students would be extremely valuable in helping relieve the housing shortage. He sees Santa Barbara as being uniquely an "immigrant campus" because it is located ten

miles from a major city which compounds the problems.

He would like to see any new housing be "more multiple-use oriented, not like the dormitories we already have."

Looking at other possible capital expansions for this campus, the new chancellor expressed concern for the Science and Engineering Departments where "there just isn't enough lab space."

"The actual footage isn't really bad," according to Huttenback, "But the campus has the wrong kind of space. Look, right now, the nuclear chemical engineers have to share space with the Art Department."

While he realizes that there is strong student sentiment against overbuilding at UCSB, Huttenback believes that "Status quos kill universities. The university may not always grow, but you must always change."

Huttenback holds the quality of education at the university in the highest regard. In discussing admission policies for the university he said, "Maintaining high standards is very important. It would be extremely unfortunate if the quality of education dropped."

"I realize that standardized

tests are culture bound," he admitted, adding that this effect can be counteracted by expanding special admittance programs.

Commenting on the Bakke case, Huttenback says, "We can't have unlimited access for everyone, yet on the other hand I feel very sympathetic for those who are excluded."

He feels strongly that the university will be able to keep up Affirmative Action-type programs and denies seeing a maligning in the views of those who feel the university "wanted to blow the case."

Having met and discussed many of these issues with UC President David Saxon, Huttenback feels that Saxon has a very genuine concern with minorities. "Saxon is a wonderful person," the new chancellor said, "He is a combination tough and sympathetic, and is extremely bright without being uptight." In Huttenback's view, "the University of California is fortunate to have such a man."

Huttenback also addressed the issue of financial aid where "the middle man always gets hit the hardest." He believes that they should either remove the tax benefit for having unlimited numbers of children or give tax breaks for education. Otherwise, he says, "you just have a lot of dumb children running around."

In preparing to rush off for another appointment in his heavily scheduled day, Huttenback concluded, "I've spent most of my professional academic life with students. I'm interested in all facets of education but students are, to me, the life blood of the university."

# Women's Center...

(Continued from p. 1)

grown up extremely independent and self-reliant.

Bruice has a housekeeper to take care of the children after school. One benefit of having a housekeeper is that Bruice can spend her time with her children instead of doing household chores.

Bruice believes that she has a good relationship with her children. She stated that her children were glad to see her when she got home and she was likewise glad to see them. She believes her children have a different image of her as a working mother than they would have if she stayed home. They don't see her as much and therefore don't get tired of her being there to complain to them.

Bruice stated two disadvantages of being a working mother. One was that she did not have much time to herself. Another was that she did not have enough time to pay sufficient attention to her husband. In order to combat this problem, Bruice said she and her husband tried to get away for the weekend once every six weeks.

The final panelist, Penny

Borgstrom, spoke about child care. She reported she'd found that if a mother feels good about what she is doing that feeling will "rub off" on the child.

Bergstrom told the audience that children got a great deal of new input at child care centers. "Relationships between parent and child can be strengthened because the mother has an outside interest and the child has an outside interest," Bergstrom asserted.

She said the child would be less likely to be involved in a manipulative relationship with the mother because of their outside interests.

# Local Wharf

(Continued from p. 1)

decks, and fishing areas, to the regional Coastal Commission and request a permit to begin construction.

The Coastal Commission denied a proposal three years ago for a 58,000 square-foot development, and its decision was upheld by the State Supreme Court. If this proposal is rejected, there is no way of determining what the future holds for Stearn's Wharf.

# Pro-Bakke Lecture

(Continued from p. 1)

Lackow believes that today's white student shouldn't have to pay for the discrimination suffered by minorities in historical America.

"What happened 50 or 100 years ago shouldn't fall on the shoulders of our grandchildren," he remarked, "You should not punish descendants — they had nothing to do with it. You don't punish the grandson for a crime committed by his grandfather."

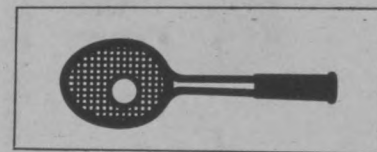
During a question and answer session, Lockow failed to

adequately answer or even comment on some facts and questions from the audience. One listener asked that in view of 50 per cent unemployment rate for black youth and 30 percent unemployment for Chicano youth, "Where do we begin to make up for the distortions of history?"

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Applications can be obtained from the Student Lobby Annex or the Office of Student Life. They can also answer any questions you may have about the selection process.

When to apply?

The deadline for application for the Student Regent position is December 2, 1977. That means your application must be postmarked and on its way to the UC Student Lobby Office in Sacramento no later than December 2nd.

Anything else?

If you want to help select the Student Regent, then apply to represent your campus on the nominating commission. Applications can be obtained from the Student Lobby Annex or the Office of Student Life. Applications are due November 21.

Think about it now!

**TODAY** at 12:30 pm in Storke Plaza students will be able to meet the seven candidates running for the two Off-Campus Representative positions. This is everyone's chance to find out what the candidates' concerns are as well as their position on the issues involved in the campaign. Short presentations will be made by each candidate, followed by a question/answer period.

Make your choice meaningful — Meet the people you will vote for!



# Streaking Poloists to Tackle Pepperdine, UCSB Alumni

By RICHPERLOFF

UCSB's waterpolo team still has one score to settle.

Having beaten USC in Los Angeles to even the season series between those two teams, the Gauchos are aware that the last team to defeat them was Pepperdine on October 8. Tomorrow, UCSB will be in Malibu looking for revenge.

In the first meeting between the Waves and the Gauchos, Pepperdine got a superb effort from their goalie Bob Evjene. For those who collect such information, Evjene, a 6'8 1/2" Freshman, was the second string goalie behind UCSB's Sean Foley at Los Altos High School in Hacienda Heights, California, while Foley was earning All-CIF honors.

Since that first Pepperdine game, which the Gauchos dropped 10-8, a lot has happened. UCSB has improved in many key facets of the game, such as team defense, consistency of goalie

play, and ball control. The well conditioned Gaucho squad is beginning to pour it on in the late going against teams that are simply getting tired trying to keep up.

Against Cal Poly Pomona last Friday, UCSB wore their opposition out early, and were able to get loose on a number of fast breaks in the second quarter, steaming out to a 9-3 halftime advantage.

Against the UCLA Bruins the following day, a team that no one is going to swim away from in the first half, the Gauchos kept the pressure on all the way, moving off to a one goal advantage nine times throughout the contest, forcing their opponents to constantly play catch-up.

When the Bruins finally forced UCSB into overtime, they were a tired team, and were unable to play even with the Gauchos for another six minutes. Result: Gauchos 13, Bruins 11.

Saturday, the Gauchos will be

back at UCSB's pool for their annual clash with UCSB alumni. Some of the names from the past who will be returning to take on this year's team are Pat Brady, Tim Freeman (The Gauchos' JV coach), Al Lorentzen (assistant waterpolo coach at Dos Pueblos High School), and Russ Hafferkamp, last year's Gaucho high scorer. Game time is 12 noon.

**UCSB'S SOCCER TEAM RETURNS TO ACTION TONIGHT** when they face San Diego State in San Diego. Carrying a modest two game win streak, the Gauchos have been plagued with injuries during the season. The Aztecs are currently 9-1-1 on the year. (Photo by Eric Woodbury)



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### Special Notices

All the sorrow and grief that exist come from the world of matter, the spiritual world bestows only Joy! Baha'i College Club, see Kiosk.

State water would be an environmental and economic disaster for this area. Ed MASCHKE and Linda PHILLIPS are against importing costly water from northern CA. Please vote for them for the Water Board on Tuesday. They need our help!

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James Taylor Special! No brains radio presents one unbroken hour of Mr. J.T. Also there will follow the usual irresponsible rock N.B.R. is known for. With Tom Brown on 91.5 FM, KCSB!

PGSRD—Admiss officers & prog reps will be available to talk to prospective students interested in applying to professional & graduate schools Thurs. Nov. 3 10 a.m.-3 p.m. Old Gym.

UNDERSTANDING YOURSELF—Psychology as the study of the soul. Thurs. Nov. 3 7:30 p.m. UCen 2272, UCSB. Free.

Beat the gov't. Earn tax-free dollars as a pollworker in the A.S. Special Election. Nov. 8 and 9. Sign up in A.S. office now!

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Poll Workers needed. Apply before Nov. 8, 966 C Embarcadero del Mar. Free Beer and Pizza.

Wilderness survival one day clinic: Nov. 6, 9 am - 5 pm, \$7.50 fee. Contact the Rec Off for more info at 961-3738.

Signups have begun for All-Cal Winter Ski Carnival, Jackson Hole, Dec. 10-17. \$168 & up includes bus or air trans., lifts, lodging, parties, etc. Sign up at Rec Trlr., Rob Gym.

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### Personals

Berkeley Baby — If your pen's run out of ink, I'll sure be happy to supply you with some more fluid. Say the word H&W.

Lele— Thought I'd forgotten your personal again this year, right? HAPPY LATE BIRTHDAY! We'll celebrate this weekend. Thanks again for the scent. Love, Bunting.

Mrs. Erixon's little boy Happy 22nd Birthday Love, Tarsha

Moon & Star, Such insight can only be equal to that of my own. I long to meet you. A night-dreamer too.

Lauren, Was your strait-jacketed hummer in a closet born of a self-induced confinement, for mystery's sake, or a forced withdrawal from a freedom with few alternatives, for quality's sake?

Attn. It has come to our attn. that Jar believes in Astrology.

SEX pledge Jeff Psyche up for hell weekend! You'll do great Love your Big Sis

Tony Happy B-day to our cutest & most favorite shortcake Luv. Your beautiful girls

Louren B. I would like to talk to you. Please call me collect at (916) 622-0634 or send me a letter with your new address & phone number. Bill P.S. Remember your commitment? I expect you to keep it!

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## Spikers Taken to Five Sets Before Defeating Northridge

By RICHARD BORNSTEIN  
Entering their biggest week of the season, UCSB's women's volleyball team prevailed in a tough contest Tuesday against last year's Southern California Athletic Association champion, Cal State Northridge . . . barely.

In a match that could have gone either way, the Gauchos finally put it all together in the fifth game, winning 10-15, 15-11, 15-13, 10-15, 15-6.

A combination of nerves, and a vocal foreign crowd at Northridge probably added to the first game UCSB loss. The Gauchos came out and didn't pass or play well. CSUN was a fired up ball club.

Then, in the second and third games, games which the Gauchos could easily have lost, UCSB

capitalized on their hosts' crucial mistakes in the clutch. Both teams played well, but the visitors squeaked it out.

Northridge came out in the fourth game determined to get back in the match after the two close losses. They set up an effective block, creating numerous Gaucho mistakes on offense. Consequently, the Matadors sent the match into the all important fifth game.

Northridge appeared to have the match in hand as they kept their momentum from the last game and jumped to an early 4-2 lead. But, then the turning point of the match took place on a seldom called foot fault. After it appeared Northridge had increased their lead to 5-2, the hosts

were cited for the violation, taking away some of the team's spark. Instead of continuing to serve, suddenly UCSB had the ball.

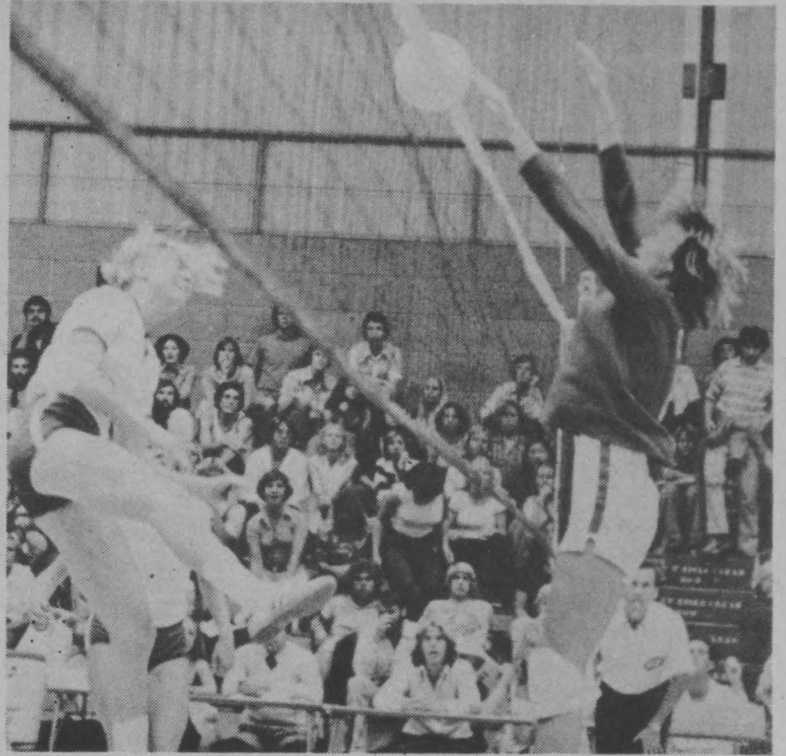
That was all the Gauchos needed. After the break, they did very well. Balls were being put down, the hitters were hitting smart, and they had an effective block. UCSB won going away, 15-6.

"Northridge played three times better this time than when we beat them here," head coach Kathy Gregory said. They were much stronger and they put a lot of pressure on us."

According to Gregory, the difference in the contest could be summed up in two words — Joan Russell.

"Joan kept us in the match. Her hitting was unbelievable, and at times she was unstoppable," the coach said. "Every time we needed a side out, Joan got it for us. It was by far her best game of the year."

The Gauchos won a match that they felt they had to, upping their record to 7-0 in the SCAA. CSUN is now 4-3.



JOAN RUSSELL played her best game of the year in the Gauchos tough, five set win over Cal State Northridge Tuesday night. Tonight Russell and the rest of the Gauchos will face tenth ranked Utah State in a struggle for national prominence. Game is 7:30 at Rob. Gym. (Photo by Dave Feldman)

## Utah State to Battle UCSB

Tenth ranked Utah State comes to Rob Gym tonight to face the seventh rated women's volleyball team at 7:30.

Coming in with only one loss, the Aggies will carry an extreme height advantage over their hosts as ten Utah State players stand 5'8" or taller. Coached by former volleyball greats Marilyn McGreevy and Mary Jo Pepler, Utah State has upgraded their program with recruiting dollars, and have added many new faces since one year ago when UCSB defeated them.

UCSB will probably open with a line-up that includes Maya Thiene, Tricia Harding, Kim Niles, Joan Russell, Diana McInerney, and either Sue Varga or Lisa Garrity. Varga is still hobbled by a bad knee, and her condition is evaluated game by game. Manu Meyer reinjured her knee and is out indefinitely.

"We have to get a good jump on them," head coach Kathy Gregory said, "and we will have to find a way to overcome their height advantage. We're also going to have to pass a little better than we have been, and run the middle more effectively."

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### Alterations to the UCSB Library

Alterations to the UCSB Library building will continue until December 1977. Until then study spaces in the library at times may be inadequate.

Until the end of Fall Quarter 1977, additional study spaces will be available outside the library as follows:

<b>MONDAYS, 4:00 to 11:00 p.m.</b> PHELPS 2507, 2510, 3523 SH 2110, 2112, 2119, 2127, 2135 ELLSN 1611, 1612 ENGR 3114 NH 1053, 2124B, 2131, 2208	<b>MONDAYS, 5:00 to 11:00 p.m.</b> PHELPS 1417, 1420, 1425, 2506
<b>TUESDAYS, 4:00 to 11:00 p.m.</b> PHELPS 1444, 1445, 1448, 2509, 2514, 2524 SH 1108, 1112, 2112, 2135 ELLSN 1612 ENGR 2163 NH 1053, 2124B, 2213	<b>TUESDAYS, 5:00 to 11:00 p.m.</b> PHELPS 1417, 1420, 1416, 2506, 2510, 2515
<b>WEDNESDAYS, 4:00 to 11:00 p.m.</b> PHELPS 2509, 2510, 2514, 3523, 1448, 2507 PHELPS 3515 SH 1108 ENGR 5107 ELLSN 1612, 2609 NH 2124B, 2131, 2213	<b>WEDNESDAYS, 5:00 to 11:00 p.m.</b> PHELPS 1417, 1420, 1416, 1440, 3505, 3507
<b>THURSDAYS, 4:00 to 11:00 p.m.</b> PHELPS 1420, 1444, 1445, 2510 PHELPS 2514, 3505 SH 1116, 2135 NH 1053, 2124B, 2131, 2219 ELLSN 1611, 2609 ENGR 2163, 5107, 5151	<b>THURSDAYS, 5:00 to 11:00 p.m.</b> PHELPS 1417, 1416, 1440
<b>FRIDAYS, 4:00 to 11:00 p.m.</b> PHELPS 1401, 1408, 1409, 1412, 1413, 1416 PHELPS 1417, 1420, 1425, 1431, 1440, 1444 PHELPS 2506, 2507, 2509, 2510, 2514, 2515, 1448	
<b>SATURDAYS, 10:00 to 6:00 p.m.</b> PHELPS 1404, 1408, 1409, 1412, 1413, 1416, 1417, 1420, 1444 PHELPS 1445, 2514, 2506, 2507, 2509, 2510, 2515, 2516, 3515	
<b>SUNDAYS, 10:00 to 6:00 p.m.</b> SH 1108, 1112, 1115, 1116, 1119, 1124, 1127 SH 2108, 2110, 2112, 2115, 2116, 2119, 2120 SH 2123, 2124, 2127, 2128, 2129, 2135	



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