

ON THE COVER — Hieratic Head of Ezra Pound. This three-foot sculpture weighs half a ton and will eventually grace the Ezra Pound Memorial in Idaho. The sculptor, Henri Gaudier, who died in World War I, aged 23. Gaudier spent his life in poverty and lived for some time under a railroad bridge. This is the only large sculpture he ever finished.

## Kenner and 'The Pound Era' - a critical masterwork

### UCSB professor out to remake opinion on modern literature - a twenty year task

By Dave Carlson

Centered in London, they called themselves the Vortex Movement, and before World War I, they had visions of their movement absorbing more and more energy until the whirlwind whipped up by their intellects engulfed the entire world.

"Energy creates pattern," said Wyndham Lewis, the most neglected member of that illustrious group, who dreamed, "We will convert the King. A VORTICIST KING! WHY NOT?"

The names of those who participated in this dream are well known. Connected only by some loose literary principles and the promotional genius of Ezra Pound, the Vortex group turned out such famous names as James Joyce, T.S. Eliot, William Carlos Williams, Wyndham Lewis and, of course, Pound himself.

But by the end of World War I, these hopes were dashed and each went his own way. Eliot would write *The Waste Land*, Williams taking another path with *Spring and All*, Joyce would move on from impressing the critics with *Ulysses* to baffling them with *Finnegan's Wake*. Pound would complete the *Cantos*. Each a different kind of literature.

Last year, in a massive tome entitled *The Pound Era*, world renowned literary critic and UCSB professor Hugh Kenner asserted for the first time (although Kenner modestly gives the credit to T.S. Eliot) that Ezra Pound (whom most of us know only as a fascist and anti-Semite) was the primal cause and driving force behind the Vortex, and as such is the greatest man of letters as yet produced in the 20th century.

This brave assertion, diminishing such awesomes as Joyce and Eliot, was the reason for writing *The Pound Era*, which Kenner considers the capstone to over 20 years of authoring literary criticism.

#### MUSSOLINI

Pound, a native of Idaho and voluntary expatriate, died last November virtually forgotten, never having achieved the fame Kenner thinks he deserves. (Kenner explains this lack of recognition as a function of historical accidents.)

Pound, it is well known, associated himself with Benito Mussolini during the second World War. Today that seems hideous, but in the '20's and early '30's, fascism was popular among intellectuals, and many artists, led by Pound, looked toward Mussolini for constructive reform.

Mussolini in turn, however, associated himself with Hitler, and Pound agreed to make radio broadcasts for the Axis powers to American troops. When a Grand Jury in Washington, D.C., indicted him in 1943 for treason, Pound wrote from Italy defending his actions as "not contrary to my conscience or duties as an American citizen. I have not spoken with regards to THIS war, but in protest against a system which creates one war after another."

The crux of this system being Jewish bankers, Pound quickly fell out of intellectual favor, and when he was captured after the war by American troops, he was detained in a six-by-six wire cage, where after three weeks, abused by the elements, he collapsed, delirious. In Washington, he was able to avoid trial for treason by pleading insanity, and for 14 years he was kept in St. Elizabeth's Hospital. (Kenner judged him perfectly sane during this period.)

The literary world was outraged at this treatment, and it was contrived (thanks to Eliot, e.e. cummings, and others) that Pound be nominated for the prestigious Bollingen Award for the Pisan *Cantos*. The public was in turn outraged: how could an alleged traitor deserve such an honor?

#### THE TWENTY YEAR PLAN

This is a question a young Hugh Kenner, a new Ph.D.

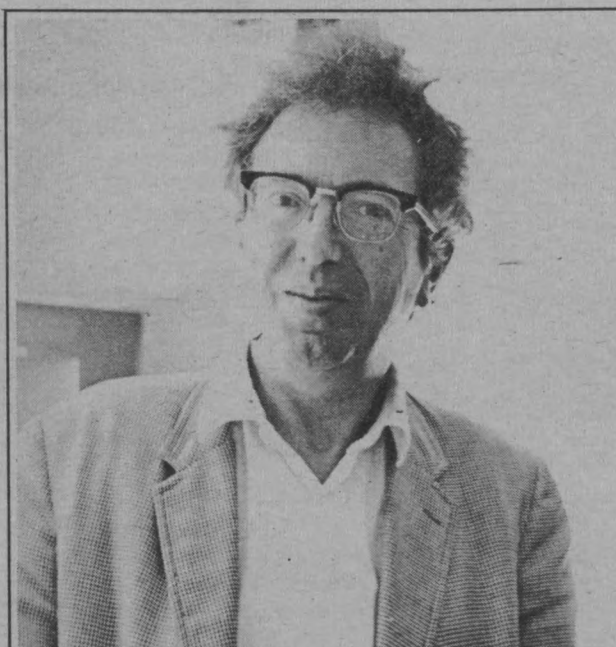
from Yale (there he befriended William F. Buckley who was later best man at Kenner's wedding), tried to answer in 1951 with *The Poetry of Ezra Pound*, the first book ever on the subject.

"People who did not speak up in defense of Pound were people who had something to lose," Kenner remarked recently. "I had nothing to lose. I could risk it."

From helping to introduce Pound 20 years ago, Kenner has evolved toward his assertion that Pound is the dominant force in 20th century literature. It is an assertion, he says, for which he has prepared for 20 years.

*The Pound Era* is not about Pound but about an era which Pound so dominated that he earned the homage paid to him by Kenner in the title. Yet before Kenner felt ready to write the book, he worked to educate himself and the public with a series of works, all definitive in the field, such as *Wyndham Lewis* (1954), *Dublin's Joyce*, (1955), *The Invisible Poet* (about T.S. Eliot, 1959), *Noman* (with essays on W.C. Williams, 1958). This series of books Kenner literally describes as a 20 year plan — a plan, with the publication of *The Pound Era*, now finished.

Included in his education was Kenner's association with great literary figures. Ezra Pound once told him "You have an obligation to meet the great men of your own time." (Pound not only met but made them.) This Kenner set out to do.



ENGLISH PROFESSOR HUGH KENNER, a world renowned interpreter of Pound, Joyce, and Eliot, will be leaving for Johns Hopkins University at the end of the year.

Kenner was with a few friends in the late '40's, and for a lark they decided to try and see Pound, then incarcerated in the mental hospital. They succeeded and Kenner returned again and again to listen to Pound's perorations on any number of literary matters.

Other poets with whom Kenner made contact include T.S. Eliot, William Carlos Williams, Marianne Moore, and Wyndham Lewis. Most of these Vorticists lived until recently though their movement was long dead. Kenner expresses regret at having "missed" James Joyce, who died in 1941.

#### WHAT IS IT?

What was the force of the Vortex movement and what patterns held the energies of these remarkable men together?

Kenner identifies one as the view that civilization has a long past upon which it must draw to create new literature. Hence the allusions in the works of Pound,

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## Hugh Kenner: final thoughts

**NEXUS: How long did it take you to write "The Pound Era?"**

KENNER: January 1968, I was able to get moving, and it was completely finished in May 1970. This is you understand, in the final version, 660 pages in typescript, with a good deal of rewriting. Some days — not teaching days — five or six hours straight. Which is about all I can stand at a time.

**NEXUS: Could you have written it in a simpler style?**

KENNER: If I could have, I would have. Einstein said that everything should be as simple as it can be but no simpler. There's a point where you start to falsify if you start leaving out qualifications.

**NEXUS: Was the choice of Ezra Pound as the namesake of his era a difficult one to make?**

KENNER: I think it very obvious when you put the story together. He was the organizer, the man who got other people published, the man who got other people promoted, and if he hadn't done a lick of work on his own, he would have been a central figure. But he would not have been capable of all that insight if it had not been for the qualities that enabled him to produce his own work. All of them were doing their own kind of thing, whereas he was concerned with the quality of civilization into which the rest of them all fitted. That's a unique situation...the last time anybody had that kind of concern was probably Ben Jonson...takes you back a long way.

**Nexus: Do you see any centers of concentrated artistic endeavor today?**

Kenner: Supposing you wanted to write a novel: is there some special place you'd head out for? I doubt if there is. There is no obvious answer to that question. There was an obvious answer in 1910. You'd go to London.

It's not just that we don't have a Pound, we don't have an obvious center of operations...When the conditions are just right, then people come so they get the stimulus of other people.

**Nexus: Would it be feasible to create one — in, say, Greenwich Village?**

Kenner: I don't know what Greenwich Village is now, but if you went to a place where people went in order to drop out, then you would be spending your evenings talking to people who had dropped out.

**Nexus: Would you call Isla Vista such a place?**

Kenner: I have no sense of Isla Vista.

**Nexus: Do you find this era to be somewhat mundane — a slack period?**

Kenner: I don't have any sense of slack. I think it's a very exciting time to be alive.

**Nexus: What excites you? Technology?**

Kenner: And Literature. And the historical harvest that we're always reaping. For Heavens sake, remarkable intellectual qualities go into technological advancement. I don't think anybody should despise it. It takes the same kind of mind to design a lunar lander as to design an epic poem. It's the same kind of mind working in a whole different idiom.

Now the epic poem does have certain advantages, it organizes interests which continue to absorb future

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## Kenner interview...

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generations. The lunar lander, unhappily, is expendable. In fact, we leave it behind.

Look, what the space program did to the notion of "Spaceship Earth." Subsequent to the Apollo missions, everybody became aware for the first time what it really means to be on a globe, seeing that unique and precarious globe of blue. It did as much for us in a way as the Aeneid did for Rome...We'll be a long time absorbing the difference that made. The whole ecology kick I think came after that.

**Nexus: Has technology shaped your version of the "Pound Era?"**

Kenner: There was one strange morning when I woke up at 5 o'clock in the morning, which I never do, simply couldn't get back to sleep, and went down to my study. I don't know what I was doing there, but I sat at the typewriter looking out the window, and the sun came up, and then a jet plane went across the sky, leaving the luminous contrail behind it, illuminated by the dawn. And that suddenly gave me the ending of a chapter...about Chinese ideograms, oddly enough. It suddenly crossed my mind, you see, that this trail was there, you could explain its presence by involving a whole sequence of scientific laws which were condensed in the fact that there was a white line going across the sky. As far as a hundred or so passengers were concerned, they were simply getting to San Francisco.

**Nexus: Why isn't Wyndham Lewis generally known as well as such figures as James Joyce, or T.S. Eliot?**

Kenner: Wyndham Lewis was uniquely vulnerable to the reputation makers, and he never succeeded in rubbing them the right way. This is a long, complicated story, but you can see it starting just after World War One. He collided head-on with the tastemakers of England, the Bloomsbury set — Clive Bell and Roger Fry — who promptly informed the British picture-buying public that Lewis did not exist.

He was certainly not pro-Hitler — he was simply unwilling to believe that Hitler was worth starting a war over. In 1939 he wrote a book called "The Hitler Cult," which was as anti-Hitler as anything you could ask for. But he suffered for the whole thing. You see, he was on

the wrong side, always on the unpopular side, and the fact that in 1973 the rumor has reached through that he was an apologist for Hitler, is typical of how things operate.

**Nexus: Is there any justification for calling Lewis or his colleagues "anti-Semitic?"**

Kenner: First of all, we exclude Lewis. There's no way he could ever be accused of that. That's out...Anti-Semitism means so many things. You get to the point where anybody who uses the word "Jew" is regarded as anti-Semitic. Haven't you been in paranoid company where that sort of thing would happen?...the mere word becomes a trigger...

Lewis, no. Eliot I've heard regarded as anti-Semitic, but I've never been able to see why.

**Nexus: What about an Eliot character such as Blaustein?**

Kenner: Blaustein is identified as "Chicago Semite Viennese." But it seems to me hypersensitive to base a case on something like that. Supposing I identify someone as Irish...Okay, you're Irish. If I keep referring to you all evening as "that Irishman," you might eventually get irritated, but it just so happens that identification as an Irishman does not have, so far as I know, any explosive connotations; whereas, for complicated historical reasons for somebody to be identified as being Jewish frequently does, and you can get the most extraordinary paranoias touched off by this.

It's a pity that you cannot identify anyone as a "Chicago Semite Viennese;" it's a recognizably human category...Unhappily, we have a long history of Jewish persecution in Europe, we have the Russian pogroms at the end of the 19th and early 20 centuries, you have particularly the German unpleasantness of the 30's...as a result, this particular taxonomy becomes touchy. That's as far as I'd be willing to go with Eliot.

**Nexus: And Pound?**

Pound was anti-something. He fell into a kind of anti-Semitism in the late 30's and 40's. It lasted for a couple of decades, and it was based on his economic obsessions. The villains ultimately were certain international bankers.

The Jews that he was concerned with were probably 20 or 30 people, of whom he would have given you a list. It's a conspiracy theory of history, and suspect on

those grounds, but I don't think it should be confused with the desire to gas six million people. By the way, he repudiated the whole thing, as you probably know, in the 1960's... He was talking to Allen Ginsberg in Venice, and he spoke about his worst mistake: "that stupid, suburban, anti-Semitic prejudice." "Suburban" is a good word.

**Nexus: Did you ever meet William Butler Yeats?**

Kenner: No. I met his widow: it was like being served tea by the Witch of Endor. She had wisps of grey hair, and was missing several teeth, and made tea in an elaborate apparatus like a samovar, and laid W.B.'s typescripts in front of me, all carefully protected in plastic — she had the same exhibits that she showed many visitors, and I think she knew they would suffer from fingering.

**Nexus: Have you any special insights into the direction future poetry might take? If I had, I'd be the next poet.**

... It's the kind of question that is only answered in practice by the man who does it, but after it's done, it seems obvious.

People who, for whimsical reasons — and they were really whimsical reasons — believed in the atomic theory, moved into University positions, as it happened, in Southern Germany, and the result, ultimately, was the great move towards German Physics, and the climate of mind in which Einstein received his education.

**Nexus: And today we have television.**

Kenner: I suppose I watch television in the same way that people in the 30's went to the movies... not compulsively, but for certain kinds of entertainment which a generation before them got from the Saturday Evening Post... undemanding fiction.

**Nexus: Have you ever watched a television show, pretending it to be a satire of a television show?**

Kenner: Some of them practically are. I think that's the secret of "All in the Family." It's a parody of a television show, in which you have the cliches of the situation comedy constantly disrupted by the existence of Archie Bunker.

**Nexus: Why have you never written any poetry yourself?**

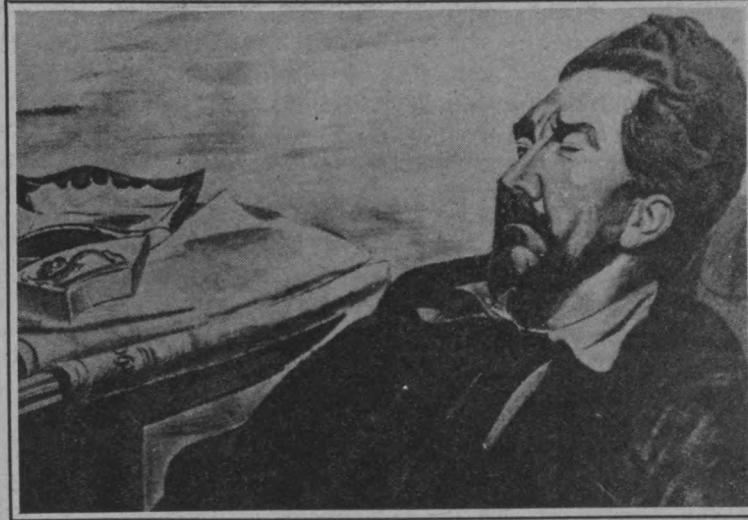
Kenner: Why does someone write poetry? I think that's the form of the answer. A very simple and honest answer is that I don't feel the need. I do what I do very well, and I know how to do it, and it satisfies me.

— Interviewed by Steve Belton and Dave Carlson



### Reflection

Ezra Pound at 80 assumes the pose captured by cubist painter Wyndham Lewis when Pound was 28 and at the center of the Vortex movement. Hugh Kenner, who knew Pound for twenty-five years, took these photographs while Pound lived in Italy after Pound was released from St. Elizabeth's Hospital.



## 'The Pound Era'...

(Continued from p. 1)

Joyce and Eliot to those of Homer, Sappho and Hesiod. Joyce saw an epic in daily Dublin life and created *Ulysses*.

Today readers tend to resent references to Sappho or Provençal poetry, but before World War I, there was actually a large enough audience which could understand such complexities. Kenner calls the Vortex "the first group of poets to have been produced by formal education." This is quite out of the romantic tradition which rejected classicism for racial memory and medieval themes à la Goethe.

The treatment of language is very much within the romantic tradition, however. The Vortex, recognizing "the present" as an ever-changing unique phenomenon, defended the view that language, like all physical things, should change and evolve through history, a process produced largely through the miracle of metaphor.

Every word is a metaphor, and it can flash back and forth between meanings as the environment in which the language is spoken changes. Kenner gives an example:

**A rose red city half as old as time** — although this still speaks as a misty metaphor, how could a city be half as old as infinite time? But when John William Burgon wrote the line, he assumed that time was in fact a finite

measure, dating from Divine Creation in the year 5849 B.C., as estimated by biblical scholars. Therefore a city "half as old as time" was produced in 1080 B.C. If one reads on in the poem, he discovers that the city in question is the Greek colony Petra, founded in 1000 B.C.

Pound and company were interested in language as history, and the *Cantos* are full of etymological illusions. Playing with the concept of language as metaphor, they aspired to write poetry that would last for milleniums.

Concision was another requirement of the Vortex. The work of Pound and Williams is stark and striking. Pound could portray glimpses (apparitions) of individual objects (faces) in a chaotic morass (crowd), invoking images of Odysseus in the underworld, all in a two line poem about the Metro. (It took him a year to write.) Williams could summarize metaphysics by stating that so much depends upon a wheel barrow.

### POUND SUPREMACY

What made Pound the leader? First, he was a great editor. When Pound emigrated to London the 1900's he landed a job with William Butler Yeats, who, being nearly blind, needed a reader. When asked to recopy some poems for publication, Pound had the gall to make revisions where he felt necessary. Yeats, it is said, found them to be improvements and later developed great respect for Pound's opinion.

Pound was also instrumental in getting *Ulysses* published in serial form. He edited the volume *Prufrock and other Observations* and arranged for its publication. He is most remembered for whittling *The Waste Land* down to a fraction of its original size (in return for which Eliot dedicated the world's greatest poem to Pound, calling him "Il Migglio Fablor," the greater craftsman, a quote from Dante about Virgil.) Pound also introduced Charles Olson, Marianne Moore, and even Robert Frost to the literary world.

As translator of poetry, Pound battled against the lexicographers who insisted on verisimilitude. Pound preferred to capture the spirit and beauty of the poem, and his translations are almost always more clear and concise than those of his critics. His scholarship was poor (in some of his Chinese translations, pronouns become proper names), but Pound could resuscitate dead language into living literature.

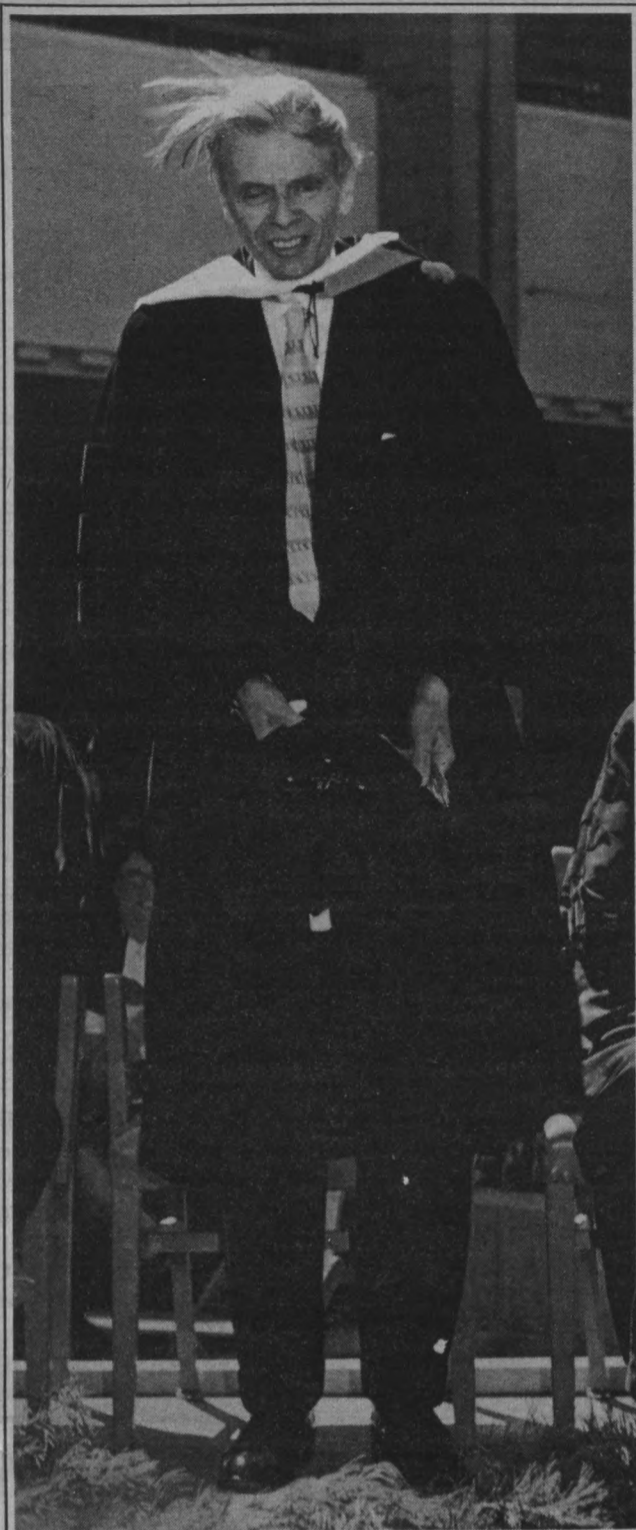
Finally, Pound as poet still influences writers today, whereas (according to Kenner) the more famous T.S. Eliot does not.

Pound developed free verse to its highest expression. For Pound, each line became the unit of composition. Meter and rhyme were rejected, and words found their affinity for each other in similar vowel and consonant lines.

**And then went down // to the ship**

This line from the first *Canto* is typical of Pound. To

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UCSB'S FIRST honorary degree of Doctor of Literature was conferred on Aldous Huxley while he lectured here in 1959.

# Philosophy of Aldous Huxley still significant for community

UCSB visiting professor  
advocated ecology in 1954;  
LSD and utopia create fame

By Abby Haight

Aldous Huxley's year as visiting professor-at-large at UCSB has been the subject of a hefty amount of Isla Vista mythology. An intellectual humanist who was interested in Eastern philosophy and who experimented with psychedelic drugs in the 50's, Huxley is an appropriate candidate for "patron saint of Isla Vista," especially in view of his personal connection with the campus.

Douwe Stuurman, associate professor of English, who is still teaching here, contacted Huxley in late 1957 to ask him about the possibilities of doing a lecture series. Huxley answered Stuurman's query with an outline of a proposed series, which eventually developed into "The Human Situation".

"My idea," wrote Huxley, "would be to talk about the human situation on all of its more significant levels, beginning with the ecological (the relation of the species to the planetary environment, with special attention to the growingly urgent problem of population increase and available resources); then the social, economic and political levels (the general human situation as conditioned by the ecological situation and the traditions and vested interests, with which we find ourselves blessed and cursed); the individual constitutional level (we are born free but unequal); the problem of conserving individual values in a world whose growing complexity and explosively increasing numbers demand ever more elaborate and all-embracing forms of organization; the problems of education (on the conceptual level of 'knowledge' and on the level of immediate experience, 'understanding')."

This brief outline formed the basis of Huxley's year-long lecture series which was jointly paid for by the University and the community.

## DEL PLAYA HOUSE

Stuurman and Huxley were both alumnae of Balliol College at Oxford University. Stuurman is generally credited with getting Huxley to UCSB, and Huxley's host and companion whenever he was in town. "Aldous always stayed at what he called 'the dear old Upham' on De La Vina Street," Stuurman reminisced. "He often visited me at my 'shack' in Isla Vista. In those days Isla Vista was empty, and Aldous felt safe and secure walking through Isla Vista's meadows and on the beach."

Stuurman's "shack" is still standing at 6641 Del Playa, and although it is now surrounded by apartment houses, it still is remembered by local tradition as "Aldous Huxley's house", a designation that is not quite accurate.

Huxley's eyesight was very bad all his life, but all who speak of Huxley mention his exceptional other senses. His hearing was very sharp, as was his memory. "He never forgot anything," said Stuurman who recalls the way that Huxley had of creating an intellectual conversation with learned people on just about any subject. "His antennae could pick up anything," Stuurman related. "He was always the center of things, and people were always feeding him information, which he was fascinated by." Huxley conversed easily with everyone from Krishnamurti to Caltech Nobel laureates.

## DRUGS AND PHILOSOPHY

Dr. William Kennedy of the Economics Department has recently written an article entitled "The Social Philosophy of Aldous Huxley". The article deals mainly with Huxley's last book, *Island*, which he was writing during the period he lectured at UCSB.

"Huxley never claimed to have had spiritual experiences," Kennedy maintains. "He was too much a rationalist, too much of a scientist, and too much an intellectual to be open to religious experience." Christopher Isherwood, another friend of Huxley's, agrees with Kennedy's thesis, saying that Huxley's interest in psychedelic drugs was "purely scientific." Kennedy pointed out that Huxley believed he would be remembered for his breakthrough on drugs more than anything else.

As Stuurman says, "Aldous was always ahead of his times by about ten years," and Huxley's early drug experiences are clearly an indication of this. He was in correspondence with Timothy Leary, and according to his second wife, Laura Archera Huxley, he respected Leary's *The Psychedelic Experience* which was based on *The Tibetan Book of the Dead*. His book *The Doors of Perception*, a 1954 account of Huxley's first mescaline experience, is viewed by many as an interesting scientific documentation of the psychedelic experience.

## DEATH TRIP

Huxley died on November 22, 1963, the same date as the assassination of President Kennedy. Because of both the attention of the world being focussed on Kennedy's death, and the Huxley family's efforts to avoid publicity, many were not aware of his passing, and stories are told in drug circles of his "deathbed acidtrip".

Laura Archera Huxley, in her book, *This Timeless Moment*, describes Huxley's death and tells of giving him 200 micrograms of LSD a few hours before he died. Huxley asked for the drug, and his wife gave it to him, feeling that "Aldous asking for the 'moksha-medicine' while dying is not only a confirmation of his open-mindedness and courage, but as such a last gesture of continuing importance."

*Island* has been regarded as an Isla Vista novel not only because of its drug orientation and utopian aspects, but because it describes greedy oil companies who are attempting to ruin natural beauty for money, a situation very analogous to a Santa Barbara problem.

His beach descriptions also are remarkably similar to Isla Vista beach. However, Stuurman maintains that *Island* is not based on Santa Barbara, but Isherwood in opposition suggests that the connection is quite possible, and that the influence of Huxley's Santa Barbara experiences is very likely.

## LOCAL GOVERNMENT

Kennedy sketched Huxley's philosophy on politics and economics as "a belief in a small, local government." Most of the things he foresaw have happened, says Kennedy, "for example, the drug experience, and the ecology movement. But we're further from Huxley's political and economic goals than ever."

According to both Stuurman and Kennedy, Huxley was not a hit with the faculty while he was at UCSB. "Many people felt that he had nothing new to say, although he was talking about ecology and the population explosion," commented Kennedy. Stuurman pointed out that few faculty members attended his lectures or participated in discussions with the writer.

Among his few friends on the faculty were Howard Warshaw, who is still professor of art at UCSB, and Jack Wilkinson, a former member of the philosophy department who is now associated with the Center for the Study of Democratic Institutions. Stuurman talked of a time when Huxley took Wilkinson with him to Santa Barbara sculptress Maria Petrie's studio where he was posing for a bronze head which is now at UCLA. "Wilkinson said he felt like a satellite to Aldous, moving around every time Aldous changed his pose," said Stuurman.

The UCSB library's Special Collections includes an extensive array of Huxley literature and memorabilia. Included are tapes of his UCSB lectures, first editions of about twenty of his books, numerous magazine articles, and the original copies of most of Huxley's correspondence with the campus.

The UCSB collection is rivaled only by UCLA's compilation of Huxley works. All Huxley material is very valuable, due not only to his fame, but to the fact that almost all of his personal effects including letters and annotated books were destroyed in a fire that consumed his Los Angeles home in May, 1961.

Luckily, the manuscript for *Island* that he had been working on since 1956 was saved, but the extent of the loss to the world will probably never be realized.

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## Pound's poetry...

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the left of the caesura, the -n- sound predominates, with syllables alternating between long and short vowel sounds. To the right of the caesura the syllables are short and clipped, with the finality of arrival at a destination.

## OUTLIVED AN ERA

Although Pound died recently at age 87, Kenner asserts that the Vortex movement died in 1919, a casualty of World War I. A generation of young men wiped out, millions of man-hours spent on wasted classical educations, society lost interest in its literary past. A global identity crisis challenged the value of literary heritage and so the private world of the Vortex never caught on.

What is our impression of the Pound era? According to Kenner:

"We think that imagined world of theirs old hat: a strange illusion since it was never colonized. A landing party or two set down, no more. Then the supply ships were scuttled, the effort faltered, some pilots were killed, others devoted long lives to catechizing a bitter lesson that 1914 could not have foreseen...."

"That period, we feel sure, is played itself out. But it never played; its energies separated, some were cancelled: its synergies faded amid the roar of field guns."

With the Vortex movement laboriously explicated through half a dozen volumes, Kenner leaves UCSB to seek new interests at Johns Hopkins University, including the philosophy of science.

Kenner's departure marks an end to 20 fruitful years of letters, bringing UCSB a literary reputation far greater than its proportionate numbers would command.

The *Pound Era* is on sale in the UCSB Bookstore for \$14.95. It is a mind-boggling achievement for Mr. Kenner.

# Dylan Thomas: Poetic giant's UCSB visit short but spicy

By Fred Niederman and Steve Belton

The twentieth century's most flamboyant poet, Dylan Thomas, toured the West Coast in 1950, speaking on college campuses, stopping in April at Santa Barbara College, UCSB's direct ancestor.

From the age of 19, when his first poem, "And death shall have no dominion," was published, until his death at the age of 39 (in 1953), Thomas built a reputation for himself both as a poet and as a sometimes drunken, boorish, individual.

(A recording of Dylan Thomas reading his poetry at the Santa Barbara Art Museum is still available for listeners in UCSB's Music Library.)

Thomas' short stay at the seminal UCSB did much to solidify the image of rogue that he loved to project, even to the point of inspiring an award-winning, sexually explicit short story by a UCSB professor about the cuckolding of a colleague at the hands of Thomas.

Whether or not this particular story is true, it is indicative of one facet of Thomas' life, and shows something of the passions he explored in both his poetry and behavior.

## THOMAS AS POET

From the first book he published, Thomas was something of a pacesetter in poetry circles. Though he refrained from joining any movements, Thomas' poems bear resemblance to the surrealist poems which he was familiar with.

Critics of Thomas complained, particularly in the

early fifties, that his apparently undisciplined verse used enthusiasm to cover up a failure to come to grips with the universe in a meaningful way.

On the other hand his supporters point to the fact that his fractured syntax mirrors the fracturing of our perceptions of the universe. They point to the fleeting images emerging from a sea of dream-like rhythm and explain it as simulating a Freudian preconscious state, or a depiction of the pre-natal condition.

Karl Shapiro (poet and noted critic, now teaching at UC Davis), spoke to Thomas both as a critic and as a man when he stated, "Beyond question, there are two minds working in Thomas, the joyous, naturally religious mind and the disturbed, almost pathological mind of the cultural fugitive or clown."

At another point he stated, "Sex is the chief process in Thomas' view of the world...Thomas wants to imply that sex will make us (or usually just him) healthy and whole again."

## OTHER PERSPECTIVES

Other critics have analyzed Thomas' language, his background as a Welshman. Still others feel that at the core of his poetry is an only semi-satisfactory relationship with his father, a would-be poet himself.

Thomas despite his tremendous affection for his father was apparently tongue-tied in his presence. The poem, "Do Not Go Gentle into that Good Night", perhaps Thomas' most famous, was never read to his father, though it was written for him as he lay dying.



DYLAN THOMAS, the balancer of mysticism and Welsh vigor, visited UCSB in the early fifties only to add another ripple to the wake of earthy rowdiness that consistently trailed his literary sojourns.

# Isherwood: seminal force behind 'Cabaret'

By Fred Niederman

Though not a household name, Christopher Isherwood has contributed to diverse areas of literature as well as being an important "man of letters" in Los Angeles.

He has spent a year at UCSB as a visiting lecturer and seminar leader, and will be returning sometime next quarter to deliver a lecture.

Isherwood, who lives in a delicately beautiful home overlooking Santa Monica Canyon, is perhaps most famous for the series of short stories and a novel which he wrote in the early thirties published under the title, *The Berlin Stories*.

Since that time, the most famous story, called "Sally Bowles", has been rewritten as serious play by Mark Van Druten called *I am a camera* and then again as a musical called *Cabaret*.

In its transformation from short story to the popular

movie version, the plot and theme of the movie changed drastically from what Isherwood calls, "My interest as a writer in looking at experience and wondering what it means; in its essence how it feels," to the very pointed commentary of the movie version.

Isherwood who was born and raised in Great Britain was a young colleague of Somerset Maugham. As a young man Isherwood began his travels which have taken him across the world and which in part were described by Maugham in his book *The Razor's Edge*.

Both Maugham and Isherwood use in their fiction a style which reads very much like a journal and is very close to the perceptions and gradual realizations that we develop through our lives.

As a young man Isherwood studied in Germany. During this period while various factions were contending for power in Germany, Isherwood kept a diary which he "ruthlessly boiled down" into his novel,

Goodbye to Mr. Norris and Berliners, his series of short stories.

Isherwood has throughout his life been concerned with Asian studies and particularly with Asian religion. He along with Swami Pravabvananda is responsible for the English translation of the Bagavad-Gita, one of the essential texts of the Hindu religion.

More than 20 years ago, Isherwood came to the United States and settled in the Santa Monica Canyon where he has resided ever since. During his years in the Los Angeles area, he has been friends with Aldous Huxley and Oscar Levant, among other local luminaries.

Of Huxley, Isherwood says, "He was a remarkably curious man. If somebody came and told Aldous that there was a woman in the desert who could fly, he wouldn't argue with him. He would go out to the desert to watch and see if she could actually fly."

In the years before Huxley's death, the two teamed up to write two film scripts which were never bought. One was about an old man in the desert who could miraculously cure cattle diseases, but refused to cure human beings (not certain whether curing them would come eventually to good or evil).

And the other was a thriller set in Ecuador about the relations between local Indians and the white men who build a landing strip for their airplanes in the middle of the jungle.

The year following Huxley's lecturing here at UCSB, Isherwood spent a year lecturing and seeing writers on a one to one basis.

He described the intent of the lecture series to draw the community out to the campus, "to make it fun to spend an evening out on campus listening to a lecture," so that Isherwood's job was primarily to tell entertaining stories.

He recounted how the Chancellor at that time devised a seminar for Isherwood and chose top students as class members. After struggling through several discussions where no topic seemed to interest all of the class, Isherwood discovered that the students where all of different majors. He then ceased lecturing and began discussing random subjects and found the situation greatly improved.

# Kenneth Rexroth infuses Eastern poetry with Western energy

By Fred Niederman

"Naked out of the dark we came.

Naked into the dark we go.

Come to my arms, naked in the dark."

— From the Persian

The name Kenneth Rexroth is inseparable from twentieth century American poetry.

In addition to the poems by Rexroth which have influenced the writing of a generation of poets, the UCSB lecturer has recently published a book of essays on twentieth century American poetry as well as making poems from all over the world available to poets through his translations.

Having lived and participated in the San Francisco poetic movement for many years before the great Beat Generation breakthrough, Rexroth is credited with a major part in fostering the environment in which Ginsberg and Kerouac could enter the consciousness of America.

Rexroth's poetry though he has been associated with diverse movements all the way from the surrealists to the naturalists, has remained faithful to the premises of simplicity and concern for the human being above and beyond his role as a worker in our nation.

As an essayist, Rexroth is perhaps best known for his weekly column in *Commenweal* magazine wherein each

issue he would review a classic work of literature. The columns have been collected in a volume called *Classics Revisited*.

However, Rexroth has also published three recent books of essays on topics as diverse as Catholic mysticism, oriental art and contemporary politics.

In his writing both of poems and prose, Rexroth has been particularly concerned with maintaining the rhythms one would normally use in speech. Therefore, he has written poems for jazz recitals, has written essays by speaking to a secretary and has contributed oral book reviews to KPFA and KPFC, Pacifica radio network.

A lecturer here at UCSB since 1967, Rexroth has conducted a regular poetry and song class, has taught seminars on verse and has spoken to a "free university" class, relating anecdotes and stories from his travels around the world and his multi-lingual readings.

One graduate student in the English Department dubbed Rexroth "a local Ezra Pound" because of the assistance he has given to the many poets and young people who have come to him.

Sam Hamill, the poet, former editor of *Spectrum* magazine, claims that along with William Carlos Williams, Rexroth has "fathered a generation of young poets."





## Casts announced for Restoration comedies

The casts for the UCSB Department of Dramatic Art's productions of *TARTUFFE* and *THE SCHOOL FOR SCANDAL* have been announced by directors Vincent Landro and John Harrop. The two comedies will be presented in repertory at the Main Theatre Feb. 26 through March 3 and at the Lobero Theatre March 7 through March 10.

Moliere's *TARTUFFE* is about a family, its relationships with one another and religious hypocrisy. David Comer plays the title role of *TARTUFFE*, who dupes Orgon (George Bush) by pretending to be a pious person, while actually out to gain material goods and power. Orgon takes Tartuffe into his home and begins to follow his advice religiously, though other family members try to warn him that this guest is a danger to the family.

**THE ENGRAVING** at left is intended as a gentle reminder to the campus that the exhibition of Roman Art is still on display at the UCSB Art Gallery. The companion exhibition, *Chinese Scrollwork*, is also on display, and will in fact stay a week longer, until Feb. 18.

Both exhibits have been compiled by UCSB professors, while neither one has had attendance figures that are in line with what could be reasonably expected, given their easily-accessible-cultural natures.

Orgon's Mother, Mme. Pernelle (Elizabeth Toohey), voices high opinions of Tartuffe while his brother Cleante (Paul Van Antwerp) is not fooled by Tartuffe's pretenses. Orgon's wife Elmire (Chris Healy) sees through Tartuffe, especially after he attempts to seduce her. The grown children played by Jeff Ellis and Marcy MacDonald and the maid, Valerie Warner, are chief opponents of Tartuffe. Other actors in the production include Robin Stoltz, Rory Veal, Cliff Weimer, and Lee Zimmerman.

*THE SCHOOL FOR SCANDAL*, written by Richard Brinsley Sheridan in the 18th Century, centers around a group of malicious high society gossips and the damage that they cause. The coterie is headed by Lady Sneerwell (Shelly Hoffman) and includes Snake (Michael Strows), Mrs. Candor (Ruth Colwell), Careless (Larry Maynard), Sir Benjamin Backbite (Robert Strnad), and Crabtree (Rick Stevens). Pat De Santis plays Sir Peter Teazle who has recently taken a young wife played by Susan de Vaux.

Most of the action centers around two brothers, Joseph (Larry Jasper) and Charles Surface (Harry Bigelow), who were established with large fortunes before their uncle left for India. The uncle, Sir Oliver Surface (Tim Perez) returns to the country to determine, with Sir Teazle's help, which of his nephews should inherit his vast fortune.

Other actors in the play include Sandy Irwin as Maria, Kent Hammond-as Rowley, Stephen Aveson as Trip, and Maureen Clancy, Joyce Fernandez, Marta Kelley, Mark Koba, Anthony Lewis, Didi Orrick, Stephan Page, Stuart Rickey, and Dan Wathen.

Tickets for performances at the Main Theatre are currently on sale at the Arts & Lectures Ticket Office.

## Curtain up on community theater

By Fred Niederman

In the tradition of greasepaint and ornate masks, following in the footsteps of the Irish national theater, the Goleta Valley now boasts its own theater of experiment.

The Isla Vista Community Theater, with its home base in Isla Vista, hopes, according to Ed Carroll, "To provide a much needed cultural outlet for the Goleta and Santa Barbara communities as well as for its home town."

Carroll, former Director of the People's Arts Program, added, "The idea of a new local theater has been around for some time since the fading of the Goleta Valley Players."

This most recent dramatic project was initiated by Robert Potter, UCSB Professor of Dramatic Art, with a few other local individuals. Now the troupe numbers close to 50 with membership open to anyone interested in the project.

When asked if he hoped that the Isla Vista Community Theater would produce a renaissance of local art comparable to the great Irish Renaissance, Carroll said, "I just hope we can give some good shows and keep people interested in drama."

Currently in rehearsal, the group plans to run its first bill this weekend. The three short plays include "Steinway Grand" by Ferenc Karinthy. This new, as yet unpublished script comes

from a noted Hungarian playwright and is directed by Sharon O'Reilly.

The second play is "San Lang and the Dragon Princess," an original adaptation of a Chinese fairy tale. It aims particularly for children of all ages, being about a young boy with a magic flute who enchants the daughter of a Dragon King under the sea.

The final presentation for this bill is "Some of My Best Friends are Women," a review prepared

by the Feminist Theater Group. This review is part of a larger, uncompleted work to be performed sometime in March.

Tickets are 50c for all performances which will be held at Das Institut, 795 Embarcadero Del Norte, Isla Vista, on Jan. 26, 27 and 28 at 8 p.m., with a special children's performance of *San Lang* on Saturday afternoon at 2 p.m. For additional information call 964-5262 or 968-7928.

## Paul Ehrlich lectures Monday on growth

By Bert Nixon

This Monday, the UCSB Committee on Arts and Lectures will present the second in their series of lectures titled "The Limits To Growth." The controversial ecologist Paul Ehrlich will be featured speaking on the subject, "Are There Limits to Growth?"

Ehrlich, a former professor at Stanford University, is best known as the author of "The Population Bomb." He has also been an active figure in state and national eco-politics.

Hailed as a visionary or reviled as a scoundrel, there is no denying Ehrlich's early prominence in the ecology movement. His population theories gave a great impetus to a then-nascent awareness of the ecological crisis facing the world within the next 20 years.

Facing an expanding population limited by finite resources, Ehrlich concluded that the only solution would be a population growth of zero. Drastic problems may need drastic solutions, and Ehrlich's solutions came under heavy attack from groups opposed to artificial birth control methods.

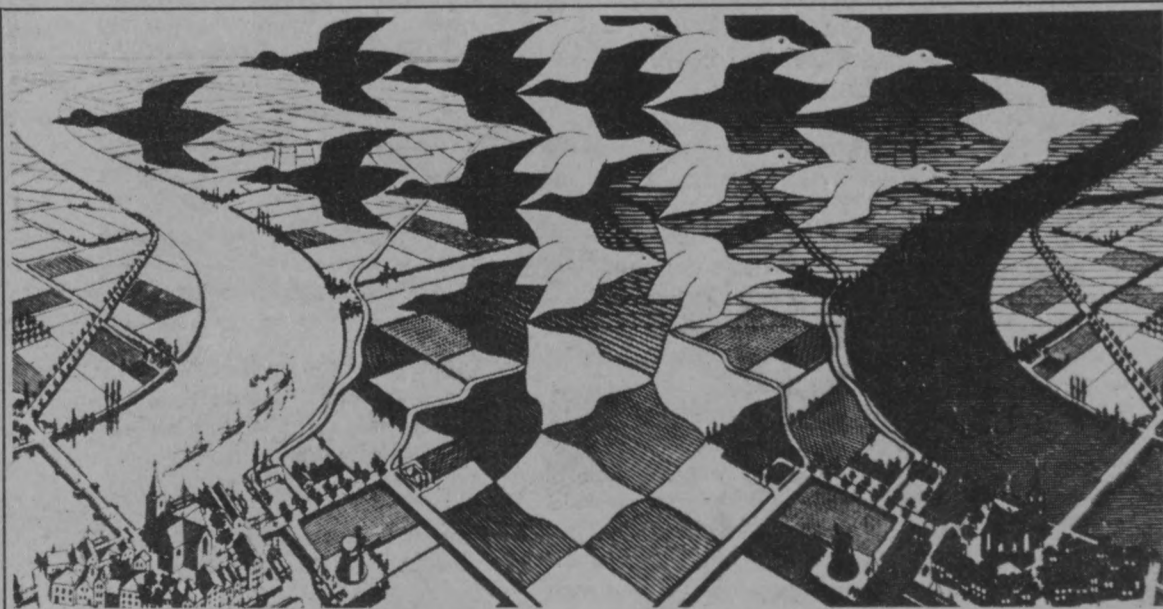
These are, naturally enough, the only kinds of birth control that Ehrlich advocates. "People who use the rhythm method have a special name: parents."

Besides endearing himself to the Catholic Church, the Malthusian theorist has enraged the wrath of those who build cars and suburbs, as well as those who profit from the foreign aid program (i.e.: wheat and corn

farmers). Ehrlich goes on the theory that there is no panacea short of strong government intervention in the problem; a position equally guaranteed to raise a howl from the civil libertarians.

The lecture will be in Robertson Gym at 8 p.m. Admission is 50c for students and \$1 for non students. Series tickets are also available for \$3.

Future speakers include Kenneth Boulding, economist, speaking on "The Elusive Doomsday," Feb. 9; U.S. Congressman Paul McCloskey, the title of whose lecture has yet to be announced, will speak Feb. 21; and Environmentalist Gordon MacDonald, who will conduct a symposium on "The Components of a National Growth Policy," on April 24.



"Night and Day." One of 141 works of artist M.C. Escher now at the Natural History Museum, Exposition Park in LA until April 15.



# CALENDAR

FRIDAY, JAN. 26

**CIRCUS** Lotte Goslar's Pantomime Circus. Campbell Hall at 2:30 p.m. Free lecture/demonstration.  
**WALDO'S** At 8 p.m. in the UCen program lounge.  
**THEATER** Isla Vista Community Theater in Das Institut at 8 p.m., 50 cents.

SATURDAY, JAN. 27

**CIRCUS** Lotte Goslar in Campbell Hall at 8 p.m.  
**COFFEE** At the Interim, opens at 8 p.m.

SUNDAY, JAN. 28

**RECITAL** Thomas Harmon on the Organ in Lotte Lehmann Hall at 4 p.m. Free.  
**FILMS** "Intimate Lighting" and "Airplane Glue I Love You" in Campbell Hall at 7:30 p.m.

MONDAY, JAN. 29

**CULTURE** "China Night" in Campbell Hall at 7 p.m.  
**LECTURE** Paul Ehrlich on "Are There Limits to Growth" in Robertson Gym at 8 p.m.

TUESDAY, JAN. 30

**FILM** "High School" in Campbell Hall at 4 and 7 p.m.

WEDNESDAY, JAN. 31

**CONCERT** Men's Chorus in the Music Bowl at Noon. Free.  
**LECTURE** Gordon Davidson in Ellison 1910 at 3 p.m. Free.  
**FILM** "Cool Hand Luke" 7:30 p.m. in Campbell Hall.  
**CONCERT** John Kneubuhl in Lotte Lehmann Hall at 8 p.m.

THURSDAY, FEB. 1

**FILM** "Art Is," and "Conversation With John Cody," in Lotte Lehmann at Noon. Free.  
**FILM** "The Sorrow & The Pity" in Campbell Hall at 7 p.m.  
 For information and tickets, call the Arts and Lectures Ticket Office at 961-3535.



"More than an evening's entertainment — a memorable experience . . . a gigantic talent." High praise, indeed, and it's directed by the L.A. Herald Examiner at Lotte Goslar's Pantomime Circus. Fans of the genre of entertainment made respectable by the great French mime, Marcel Marceau, will be interested — to say the least — in the current appearance of Lotte Goslar on the UCSB Campus, from now until tomorrow night's concert.

A free lecture-demonstration will be held in Campbell Hall today at 2:30 p.m. The concert tomorrow (Saturday night), also in Campbell Hall, begins at 8 p.m., with student tickets \$1.50 at the Arts and Lectures Ticket Office.



## Lotte Goslar's Pantomime Circus

In residency at UCSB from Jan. 25-27, 1973.

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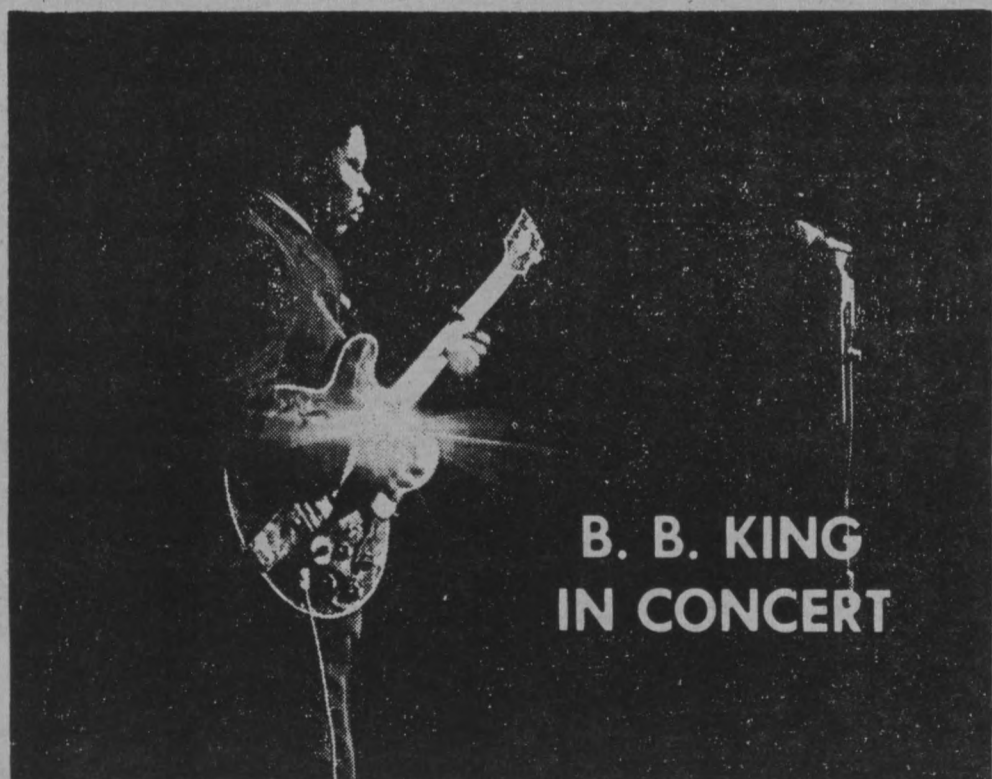
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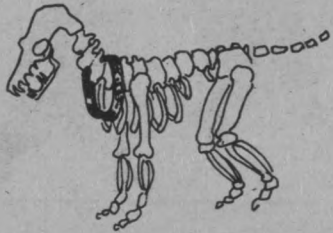
# Etruscan art expert discovers new site

Mario A. Del Chiaro, professor in the Art Department at UCSB and member of the Istituto di Studi Etruschi ed Italici, Florence, will report on the ancient Etruscan site in Tuscany, Italy, which he has selected to excavate under the auspices of UCSB and the Abraham Foundation of New York. As an etruscologist of international repute and a field archaeologist with wide and varied experiences (Turkey, Greece, Egypt, Sicily, Italy and Yugoslavia), Del Chiaro is well qualified to direct an excavation in which graduate students from this and other campuses of the University of California system will be trained in the problems and techniques of classical field archaeology.

The hitherto unknown Etruscan site discovered by Del Chiaro during topographical surveys carried out while on sabbatical leave (winter-spring, 1972) is located about three hours north of Rome, approximately 14 kms. southeast of Scansano in the province of Grosseto, Italy. Test-trenching undertaken in May of last year clearly disclosed that the ancient site, presently known as "Ghiaccio Forte," merited a full-scale series of campaigns to begin this coming summer. The site covers about five acres of high ground overlooking the important Albegna River which flows into the Tyrrhenian Sea

some 30 kms. to the west. Initial soundings of the ancient site, whose identification as yet remains unknown and may be linked with the two important unlocated Etruscan centers of Heba and Caletta, revealed traces of extensive occupation which was originally enclosed by an impressive city wall. The archaeological evidence presently gleaned at "Ghiaccio Forte" suggests that its history ranges from the end of the 8th to the early 3rd century B.C. Strong signs of destruction and conflagration may be associated with Rome's conquest of the Etruscans in the district around 280 B.C.

Dr. Mario Del Chiaro will deliver his talk entitled, "Excavations in Etruria: The UCSB Archaeological Excavations of an Etruscan Settlement" at 8 p.m., Tuesday, Jan. 30 in Chemistry Auditorium 1179.



# Organ concert

Organist Thomas Harmon will be appearing in concert Sunday afternoon at 4 in UCSB's Lotte Lehmann Hall.

Harmon will perform on the new Flentrop pipe organ, custom-made for the concert hall. The organ was constructed by the renowned Dutch firm of Flentrop Orgebow. Flentrop, the firm's leader, personally visited UCSB four years ago to determine how to best build the organ to accentuate the characteristics of the concert hall. He later returned to supervise the final installation of the instrument and to advise in the tuning and "voicing" of this organ.

The organ has no electric or pneumatic assistance in its action, but plays by virtue of a direct mechanical linkage from the keys to the pallet under the pipes.

Designed in the classical tradition, it is enclosed in solid mahogany casework. The organ is of no particular musical period or style. Rather it incorporates features from many different styles.

Complete with two manuals (keyboards), 18 ranks (sets of pipes), and 15 stops by which the ranks are controlled; the organ's 32 note keyboard curves upward at each end.

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# The Endang

By Sheriff John W. Carpenter

During the first 20 days of January, a police officer has been killed on the average of one a day. If this trend continues, the year of 1973 will set an all time record for the new national pastime of killing police officers.

There is no doubt that all citizens read, with concern, about the killing of police officers around our country. But few, I fear, really understand that the killing is directed at you, the citizen. The police officer is the symbol of organized society and attacks upon him are attacks upon you; in many cases, a direct attempt to shake your confidence in our system and to spread fear throughout our land.

Although there were only 112 officers slain in 1972, compared to 126 in 1971, there are some very disturbing aspects about the 1972 killings. There were 75 policemen killed by hand guns, 18 by rifles, 15 by shot guns, two by knives, one by a bomb and one killed with an automobile used as the weapon.

The most disturbing factor is that out of the 108 officers slain by gun fire, only 43 drew their own weapons and out of the 43, only 30 returned fire. One can speculate that this points out a drastic lack of training on the part of our police.

It is also possible that constraints by departmental firearms regulations, civil rights



He's the victim

complications and fear are causing our police their lives on the lines.

The facts concerning pleasant. Of the 108, 4 in the front and 11 in the were 54 shot in upper 13 in the back. Eighty assailants were shot from being shot from less than

## LETTERS:

# Clearing literary myths

To the Editor:

We would like to clear up a misunderstanding concerning the UCSB literary magazine. The official title of this publication is "Spectrum," not, as is commonly believed, "Specter." The editors may be shady characters, but rumors that the magazine has given up the ghost are entirely unfounded.

In fact, the 1973 issue of Spectrum is due to appear about a fortnight after Walpurgis Nacht, sometime around the middle of May. In order to convince the skeptics that we truly do exist, we're even giving away a couple of hundred dollars. And you don't have to sell your soul to get it.

What this all boils down to is the SPECTRUM PRIZE CONTEST. "Spectrum" is offering \$100 for the best unpublished prose fiction submitted by any student, graduate or undergraduate, enrolled in any junior college, college, or university in California.

### DEADLINE

The contest deadline is Valentine's Day, Feb. 14, 1973, but due to a lack of local publicity, for which we apologize, entries from UCSB will be accepted until the end of February. All entries should include a stamped, self-addressed envelope and the entrant's social security number. Prize checks cannot be issued without this number. All entries should be mailed to:

SPECTRUM PRIZE CONTEST  
P.O. BOX 14800  
UNIVERSITY OF CALIFORNIA  
SANTA BARBARA, CA 93107

or left in the Spectrum box in the English department mail room. All contributions must be free from copyright entanglements. The winning works will appear in the Spring 1973 issue of "Spectrum." Those entries not winning a prize will also be considered for publication.

### FIRST PRIZE

"Spectrum" has long been considered an outstanding publication. Last year's issue, edited by Sam Hamill and Bill O'Daly, was awarded first prize in the Sixth Annual College Literary Magazine Contest sponsored by the Coordinating Council of Literary Magazines. In addition to student writing, "Spectrum" often includes unpublished works by known authors.

Past issues have contained fiction, poetry, and critical essays by Samuel Beckett, Jean Cocteau, Donald Davie, T.S. Eliot, Hugh Kenner, Wyndham Lewis, Marvin Mudrick and William Carlos Williams.

We are asking all UCSB students who are interested in writing to participate in the "Spectrum" contest. Contributions do not have to be masterpieces. Anything worth saying, said well, will be considered. We are hoping for a flood of local material before the contest deadline. Thank you.

JUD FARLEY  
ALBERT FELDMAN  
TERRY SCHWARTZ  
Spectrum Editors

## Comments o

### Open Letter to Judge Lodge:

I would like to describe in more detail the proceedings of your traffic court session on Tuesday, Jan. 23. My case did not take two minutes as the "Bike Complaint" article implies (Nexus, Wed., Jan. 24), but was spread out over a 30-40 minute period.

After voicing that my \$5 fine was \$5 too much, Judge Lodge seemed offended and asked me why I was different, why I should not pay the fine when several others had paid identical fines for identical violations earlier in the session.

I answered that I was different because I had spoken up. I explained the circumstances of my citation suggesting that I had been riding safely; and felt that the law was unnecessary in view of that.

I was hoping my fine would be dismissed since I had explained reasons favoring dismissal.

Judge Lodge was more impressed with my refusal to understand the justice of his sentence: \$24 fine and the suspended trimmings. He added that maybe the 24 hours in jail hanging over my head would help me follow the vehicle code from

## Further ammuni

To the Editor:

Equal justice under law is a principle so fundamental to our concept of jurisprudence that it is engraved in marble on the Supreme Court Building in Washington.

However, when two of our people stand before a court pleading guilty to identical offenses (running a stop sign on a bicycle) and one receives a fine of five dollars while the other receives a fine of \$62 plus one day in jail with the day in jail and \$38 of the fine suspended for a three year probationary period, the motto "Equal Justice Under Law" quickly washes from indestructible marble into a puddle of mud.

Nevertheless, this is exactly what happened on Tuesday in Judge Lodge's Goleta court.

When queried about the obvious inequity, Judge Lodge explained

that the "hostile attitude" of one man justified his harsher sentence. This cannot be accepted. The law provides a separate remedy for hostility and disrespect for the court.

It is called contempt of court, and was used tooliberally by Judge Julius Hoffman in Chicago. (Judge Hoffman was reversed by a higher court.) Certainly, one basic element of equal justice is that people who stand before a court be told what they are being punished for and that equal offenses be treated equally.

It follows that if Turner was indeed being punished for his attitude, this should have been done in an up-front manner - through a contempt citation.

Is it ever justified that a sentence for "hostility" should be hidden in

### DOONESBURY

by Garry Trudeau





## Endangered Species



are the target

diverse public opinion  
ers to needlessly lay

These deaths are not  
e shot in the head, 34  
ck of the head. There  
o, 41 in the front and  
of the 108 killed by  
n feet or less with 62  
feet.

From 1961 to 1970 there were 633 police officers killed by felons. Most officers were killed attempting to make arrests (168). There were 122 slain answering robberies in progress or pursuing robbery suspects and the third highest toll (98) came in answering disturbance calls such as family quarrels or man-with-a-gun type calls.

But, the newest threat is the ambush with 42 dying in this manner, not including the years of 1971 and 1972. The median years of police service for the victims was five years, most died on Friday and the most hazardous one hour period was from 1-2 a.m.

Aside from the normal criminal type who kills in pursuit of criminal activity, there are dedicated Radical Groups within our country who have stated their purpose is to kill police officers to gain their political ends.

Just as we know that tomorrow will come, we know that police officers will die. Besides your concern for the families left without fathers, think selfishly about yourself. For the day may come when young men will no longer want to wear the uniform of the police officer because it has become a target that draws fire from out of the darkness by disturbed minds; and as more police officers lay down their lives and rise on the endangered species list, become more concerned, for it is really you, organized society, that is the target.

## Lodge issue

on on.

Since I objected to the choice of the \$24 fine or the 24 hours in jail with a \$50 fine, he delayed my case and heard several others while I had to wait on the sidelines. Why did I have to wait while others were heard and allowed to leave, when I had gotten to the court earlier in order to leave early? What happened to the idea of fair treatment? Why did my fine increase instead of remaining at \$5, like the dismissive, understanding others? I was being penalized for not understanding Judge Lodge's idea of

justice. I appeared in court because I contested the idea of having to pay a fine, whether \$9 or \$5, for riding my bike safely to class.

It was obvious that the nature of the law broken was no factor in deciding punishment.

I entreat you to attempt to justify your actions in the eyes of "the people" you represented in my case. Maybe at the same time, you can describe my abominable hostility in court. I am sure it would be a learning experience for all.

TIM TURNER

## on for I.V. Court

a sentence for another violation? I think not.

Is it ever justified that a citizen should be sentenced for his or her attitude and hostility, regardless of how severe, without so much as a warning? I think not. As we can recall, just weeks ago, Judge Dodson gave D.A. Minier several warnings and even had him ejected from the courtroom, rather than finding him in contempt.

Is it ever justified that an unsuspecting citizen going to court for a bicycle violation, confused as to the state of the law, and genuinely feeling innocent, should walk away with such a severe sentence? I think not.

Whether you agree with me or not, one thing seems to be clearly learned from this experience. If we

are to be denied "Equal Justice Under Law" and be subjected instead to punishment by whim; if we are to be subjected to severe penalties based upon our apparent attitudes and/or the particular sensibilities of an individual judge, doesn't it make abundant sense to have a judge whose sensibilities and attitudes run parallel to ours?

It is truly ironic that Judge Lodge, who continuously advocates popular respect for the law, and who has opposed a Justice Court primarily on the ground that the people of I.V. should participate more fully in the downtown system, has himself become a primary reason that we cannot go any longer without our own court.

ADAM ENGLE  
Attorney-at-Law



## Uppity Woman

By PAT JENSEN

Dr. Garrett Hardin, UCSB's resident top biologist, recently made what is surely the gaudiest proposal yet for controlling overpopulation.

To tell you the truth, I'm not sure he isn't joking us all with his recent book "Exploring New Ethics for Survival" (Subtitle, "Voyage of the Spaceship Beagle") but I have to assume he's at least semi-serious since he does have a reputation as a serious scientist. Besides, the all male reviewers who've written about the book called it witty, but they didn't seem to think it was a joke.

Dr. Hardin suggests we can bring population under control by limiting the number of females born. He says, without explaining just how, that this is scientifically possible. Presumably pregnant women would take a shot or pill which would decide the sex of the unborn child. No woman would be allowed to have more than one female child.

It's no good limiting the number of boy babies, Hardin says, because a single man can impregnate hundreds or thousands of women if he puts his mind to it. (I say, if they're that efficient, do we really need so many of them?)

He also says that women should, like the American Medical Assn., recognize the value conferred by scarcity. That sounds remarkably like the law of supply and demand, which seems to work well for suppliers of merchandise. Good heavens, is he suggesting that women are merchandise? It's an attitude I could understand in certain social circles, like the Mafia, but I didn't know professors thought that way.

## Johnson: Great success and costly mistakes

By Mike Gold

Lyndon Johnson was never able to escape the throes of the Vietnam War. To remember the years 1964-1968 is to remember escalation in Vietnam under war President Johnson. And, years from now, when people look back on Jan. 23, 1973, it won't be remembered as the day ex-President Johnson died but, instead, as the day before peace was declared in Vietnam.

When, however, you untangle LBJ from Vietnam and look at the man separately, a new picture evolves. It is then possible to see through the dark cloud of Vietnam, forever hovering over the Johnson years, which hazed the achievements of our 36th President.

Johnson spoke of "abundance and liberty for all . . . an end to poverty and racial injustice . . . a place where every child can find knowledge to enrich his mind and to enlarge his talents." This is the "Great Society" President Johnson envisioned.

This was, however, more than just a dream for during the three years before the war became his plague LBJ pushed through legislation which transformed his talk into action.

During his first full year in office, Johnson overcame the "logjam" in Congress steering through the legislature the Civil Rights Act of 1964, probably the most far-reaching civil rights bill of the twentieth century. To combat poverty he pushed through Congress the Economic Opportunity Act of 1964, which established such programs as Head Start, Job Corps, and VISTA.

To help make this country "a place where every child can find knowledge . . ." Johnson helped pass the Higher Education Act of 1965, providing federal aid to elementary and high schools, and Educational Opportunity Act of 1968, helping the poor to attend college.

LBJ also initiated the "model cities" program aimed at helping the urban poor and slum dwellers, Medicare, helped to raise minimum wage levels and

The scarcity of wombs, I mean women, could lead to certain frustrations for men, Hardin says. Therefore, he suggests that each woman would have several husbands. Great! One for the cooking, one to baby-sit, one for fun and games — nifty idea! But I really didn't think expanding our free time was his idea. So I asked him. Wouldn't this make women mere baby-machines, slaves to their gaggle of husbands? "Why, no," he said, "not in a free society." And what makes you think we are developing a free society? "Well, I guess it's just that I'd like it that way," he beamed. Yeah. Me too.

Dr. Hardin thinks women would have no trouble handling a variety of sexual partners. He quotes at length from a Greek myth as his proof that we have a greater capacity for sexual pleasure. Doctor, why a myth? "Oh, it's just an idea I had, but I couldn't find the data to back it up — in fact, the Kinsey report seems to contradict it." The KINSEY report? Dr. Hardin should meet some of the contemporary students of sexual behavior, like Dr. Mary Jane Sherfey. She's got the data he needs. Has even published it. And I hear it's not terribly hard to get hold of Masters and Johnson.

Having disposed of the scientific method, we settled down for a cozy chat about overpopulation problems. Hardin says that women, world-wide, just simply want too many children. It's probably true. Isn't it about time that someone concerned about overpopulation take a serious look at the reasons women, those stubborn fools, think motherhood is their sole reason for being? Or do all the male scientists agree with the Pope that it's our "holy vocation"?

strove for consumer protection laws.

When all was said and done, President Johnson had passed through Congress what may be more domestic legislation than any other President in history.

The key to Johnson's success was his ability to move men to his objectives. He used the persuasion of the presidency like a master making him what I call the Great Manipulator. David Halberstam spoke of LBJ as "a man of stunning force, drive and intelligence . . ." In other words, when Johnson did something he did it either tremendously or disastrously well. He is set off well by John Kennedy, who had ideas but could never get them past Congress, and Richard Nixon, whose only concern is to capture a good place in the history books.

At home, Johnson was keen-minded, surpassing in scope even FDR's New Deal. But abroad, he was short-sighted . . . And, Vietnam was disastrous, for in March of '68 Johnson announced that he would not run for re-election giving way to peace candidates RFK and McCarthy. To voice his intentions for peace, he correspondingly announced restrictions on U.S. bombing in North Vietnam.

Today, his decision to send troops into Vietnam must not be misread. Although he won the presidency on a peace platform he responded to public sentiment in entering the war; a populace afraid of a Communist takeover in Vietnam as the beginning of Communist expansion with countries falling "like dominoes."

He must not be judged by the standards of today, but by the standards of his time. Johnson realized in 1968 the mistake he had made and stood by it. He is no villain.

Johnson, till the day he died, lived enmeshed with the Vietnam War. Long after he left the battleground the scars would not be forgotten. It is a sad tribute to a man who did so very much for his country.

"Define your terms in terms of what has been/ already defined in terms of what has been already defined in terms./ Their language is dead their art/ is dissecting the bodies of their friends to find out/ what is important about them."

In his book of poems, Fred Turner, former UCSB professor of English, speaks to both the abstract and impersonal world of scientific and intellectual knowledge, and the very personal world of his perceptions.

"Between two Worlds," the book's title, refers to two different worlds that are defined by the distinct ways we have of knowing the world. In the above quote, we see how Turner weaves worlds together to define a very real experiencing with the terminology of esoteric documents.

Turner seems to see the everything world as a mutual interaction of ideas and events. The ideas are expressed in the use of very precise language, sometimes garnered from ancient or obscure bodies of learning, but are always tempered by the underlying narrative of the poem.

In pursuit of the relationship between the various worlds, he is dealing with, Turner takes us through the air and beneath the sea in *The Birds and The Water World*. He leads us in other poems through bedrooms,

## Fred Turner's 'Between Two Worlds': interacting poetry

business conferences and deep into what seems to be the mind of a worn out spy, but turns out to be something of an old Sherlock Holmes movie.

Both the settings and the language of the poems tend toward the exotic, they tend toward developing poems from oblique angles or from the viewpoint of minor characters. There is at times a dream quality which stems from the language and viewpoint.

"Naked. Into/ the eve-shadow, limelight, our first stage./ Almost you can breathe through your skin;/ tiger-world fishes, their girth carried/ by tiny cherub wings; . . ."

Turner's poetry is characterized by his many attempts to characterize existence in the 1970's by including information from as many realms as possible.

In one poem a lonely man trapped in a cave attempts to sell his soul to a tycoon-like Satan. He finds however that, "Clearly he did not want my soul./ Doing business was different, he said in

a credit economy:/ it was a question of waiting and negotiation. . . ."

Turner is concerned with the subtle influences of technology in our society. He likes to manipulate information within various contexts, and to restate traditional questions in contemporary terms, with some sort of a twist that makes contemporary thinking on the matter distinct from traditional thinking.

He also stresses the reality of pattern in the universe, "As a woman, who bearing a child,/ is

made over totally to a system/ inherent in her genes, so we mature/ along lines that cannot be denied. . . ." The point is to integrate what we are told by information sciences into the presupposed universe that we refer to in even our simplest statements.

One interesting twist in Turner's pattern of embracing science, is his attitude toward psychology and psychologists, whom he distrusts. This he demonstrates when speaking from the person of an actor to his audience, amid various insults,

calls them, "amateur psychologists."

Just before leaving UCSB, Turner was working with Sam Hamill and others on projective verse, (where the basic units of the poem are the breath, the line and the gestalt, or wholeness — projective verse originated with Ezra Pound and is distinguishable in its experimenting with line length and rhythm).

In this volume, however, Turner rather than experimenting too much with rhythm, maintains a constant rhythm which leads to a sleepwalking, detached feeling.

At times "Between Two Worlds" seems to reach pinnacles of rhetoric exuberance, at other times it is simple and very touching. In a certain sense Turner's feelings seem to be lurking behind his knowledge, but his writing can be appreciated for that very knowledge.

## Student book collection contest opens

Most University students accumulate a wide assortment of books during their years at school, and the Edwin Corle Memorial book collection contest, soon to be held on campus, offers an easier way to convert those books into money and recognition than selling them back to the bookstore. The contest is meant to give recognition to outstanding book collections on any subject, academic or non-academic, and offers cash prizes of \$200, \$100, and \$50 in both undergraduate and graduate divisions.

The only requirements are that

the collection, of between 35 and 50 books, represent a certain definite field of interest of the collector, and be composed of books other than textbooks. To enter, an annotated bibliography of the collection along with a short essay of 400 words or less explaining what stimulated interest in the collection and how it was assembled, must be submitted to Christian Brun, Department of Special Collections in the library, before March 27.

Winners will have their collections displayed in the library during Library Week. In



addition, the winner of the undergraduate contest will be nominated for the Amy Loveman National Award, which carries a \$1000 stipend. The contest, now in its tenth year, is sponsored by Jean Corle in memory of her husband, Santa Barbara book collector and author Edwin Corle. Last year's winners in the graduate and undergraduate divisions had collections on Jacksonian America and Western literary criticism, respectively.

## ST. MARK'S CENTER

"IMAGES OF MAN" - "MARXIST MAN," Professor Louis Dupre', Monday, January 29, 7:30 p.m.

MARRIAGE PREPARATION COURSE - Thursday, February 1, 7:30 p.m.

SUNDAY MASSES  
(Sat. Eve. 5:00 P.M.)  
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10:45 A.M. (Folk)  
5:30 P.M. (Folk)

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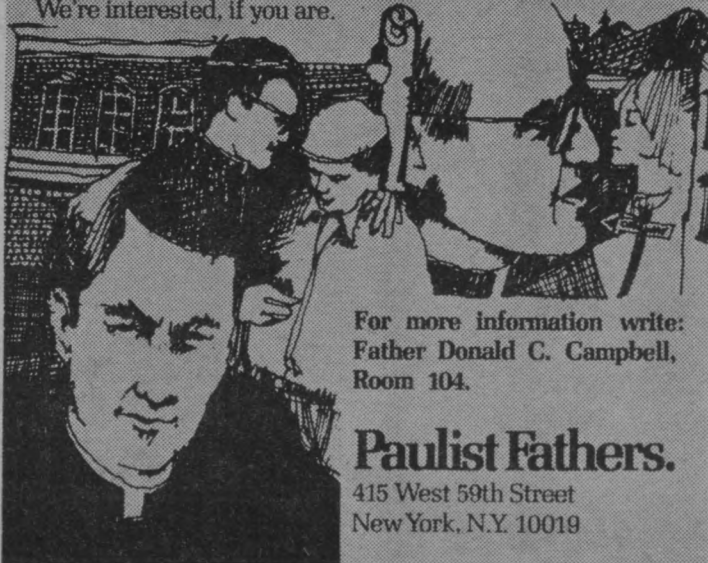
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MONDAY, JAN. 29- 7:00 P.M.  
UCen Program Lounge

Sam Hamill, now a voluntary exile from UCSB living in Denver, Colorado, was the editor of last year's Spectrum, UCSB's chief literary organ. Until Hamill's reign as editor, Spectrum was suffering sharp decline from its salad days of publishing new works by T. S. Eliot and William Carlos Williams. Last year it won the nation's top honor for collegiate publications. Hamill was not rehired, however, for reasons which have been roundly deplored in previous Nexus articles. Here are Hamill's two companion reviews of UCSB faculty poetry:

—suppose the words came in the way a flight of blackbirds I once watched entered a tree in the winter twilight; finding places for themselves quickly along the bare branches they settled into their singing for the time.

—Alan Stephens

"Tree Meditation and Others" by Alan Stephens — Swallow Press

These are intense, quiet poems, misleadingly 'easy' at first glance. Meditation is not too strong a title word; exactitude recommends it well so long as the "empty-your-mind" vulgar guru

Friends of Hammond's Estate, a group trying to save the scenic Hammond beachfront property of the south coast from an impending development, will hold a "Public Awareness" picnic at noon tomorrow at Hammond Beach. Parking will be at Eucalyptus Lane and All Saints By The Sea Church, from where it will be a short walk to the picnic.

The group will also be holding a rummage sale Feb. 3 and 4 at Montecito Hall, located at 1465 East Valley Road, Montecito.

## Axed Spectrum editor Hamill reviews two UCSB faculty poets

sense of meditation does not interfere.

Alan Stephens often refers to William Carlos Williams as the "Granddaddy of us all" and this collection bears the indelible stamp of the good doctor's influence. But the tone, the pure vision of these poems are uniquely Stephens' own. This is no drunken Dylan, bellicose, ranting from the windows above the pews to crowds gathered at the gallows.

Reading these poems the first time, nearly a year ago, I could not but feel I had come suddenly into a room inhabited by a man for many years, and, although he was absent, I knew him from his accommodations: a comfortable leather chair beside a reading lamp, several books with markers.

There is a quality, an air, I have found elsewhere only in Kenneth Rexroth's shorter poems circa "The Phoenix And The Tortoise." That is, in a violent country in a violent time, a period of grave uncertainty for

nearly everyone, a sudden recognition that this man knows and understands what he sees, knows the boundaries of his being and the limitations of his field of endeavor.

It is fruitless to select a few lines from Stephens' work. Each poem is strung so tautly any vivisection would paralyze the movement of the whole; a poem, any good poem, is a house and has walls and doors and windows. One can never appreciate the construction of a well-built house by examining only the stacked, raw wood, no matter the excellence of the raw material.

It is a sad commentary on our time that Alan Stephens is not more widely recognized as the fine craftsman he is; his refusal to bow before the throne of noisy convention leaves him outside the locked doors of the mad palace. Looking backwards from the quiet Stephens landscape, one thinks of something, out of context only slightly, Robert Kelly once said: "I wonder why we do it/I wonder how we came to know that noise is love..."

The body of Stephens' work is small, so small in fact that one ought not miss the superb

entirety out of sloth or sinister fashion.

\*\*\*

"Ode On Violence" by John Ridland — Tennessee Poetry Press

John Ridland is potentially a fine poet. At his best, a bit daring, unhindered by metric and rhyme. "Ode On Violence," the title poem, moves with a sureness of vision and natural melody that, unfortunately, fails to maintain itself through the collection.

Even "Ode" has its small annoyances: the too-easy poetic gimmick of end question in lieu of completing the poem, in lieu of a conclusive statement. "Night Songs of the Vietnam War" and, "Assassination Poems" are brief sketches showing a clear head and fine capability, the best of the collection. Ridland here is quick, cogent, imagistic. It would be

easy to expound on these poems, on their undeniable fine qualities, and ignore the problems that later arise.

Or it would be easy to intone against the obtrusive inversion or forced rhyme. Ridland clearly possesses the ability to reach into the field of fine verse, but occasionally, whether out of convention, indolence, or archaic aestheticism, falls into "style."

On the whole, "Ode On Violence" merits attention. I expect some day to find another collection from this poet, a collection reaffirming the more experimental properties of this volume, a collection expressing commitment to the function of poetry, to the granite truth of the absolute word, free of frill and device. But even left with only "Ode On Violence", These are poems enough, good poems enough, to return time and again to solid ground.

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A free, non-denominational, Christian event centered on the Lordship of Jesus Christ, will be held at St. Marks 6550 Picasso in I.V. tonight 8 p.m. A Ministry of Music will be presented by 8 groups from the Santa Barbara Area.

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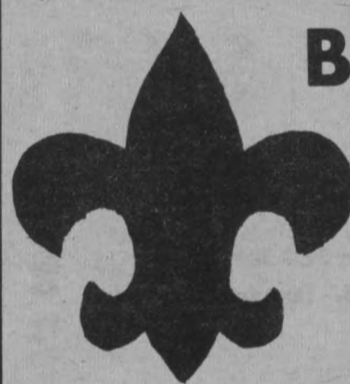
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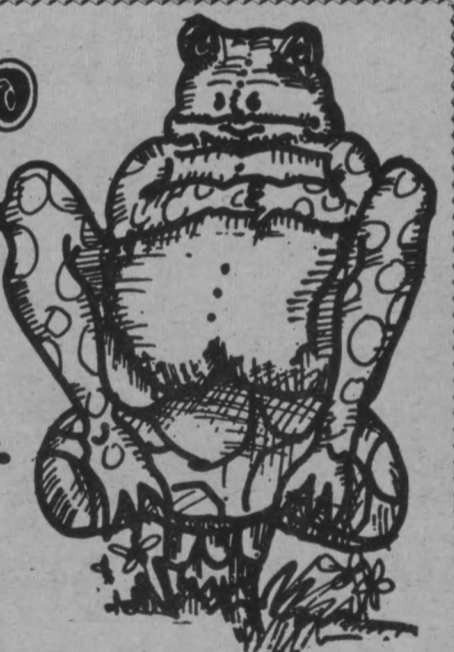
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# Women's volleyball lacks tourney funds

## Four days remain to raise \$1,700

By Tom Lendino

Seventeen hundred dollars by the end of the month; that is what the women's intercollegiate volleyball team needs to go to the NCAA nationals. "The girls are not even one quarter of the way there yet, and that's being optimistic," claims their coach Bobbi Houghton.

The women's volleyball team has practiced two hours a day during the regular season which stretches from October through the second week in December. They have been invited to the nationals, but to their disappointment find that the money to go is not available. Coach Houghton feels, "There's no reason why they can't place fourth or better this year."

Last year UCSB's women spikers went to the nationals and out of 28 teams they placed fourth. The women faced a similar problem with lack of funds last year but they had more time to attempt to raise the money. They finally went with the understanding that after the tournament they would raise the total sum necessary.

They were never able to raise the money and the athletic department had to absorb the \$2,100 cost. The athletic department is reluctant to do the same this year.

"We wouldn't send a men's team to such a tournament," contends Assistant Athletic Director Ed Swartz. He feels that the NCAA is more generous with women's invitations than with men's invitations; thus the fact that coach Houghton's team was invited is not as significant as if a men's team had been invited, says Swartz.

The women's volleyball powers are located in Southern

California. Within that region, the Gauchos have established themselves in fourth place. Swartz notes that UCSB has lost twice each to UCLA, Long Beach and San Fernando Valley. He adds that the other teams competing in the tournament are weaker eastern teams which the Gauchos will probably defeat.

### BUDGETARY CRISIS

Swartz sees no point in sending the women to this tournament when they've already established their place in the probable final rankings. Furthermore, the Athletic Department and University in general are facing fiscal problems. With people losing their jobs he can't justify the trip stating, "It's different if you've got the money. It's a nice trip for the kids."

"I do think they should be funded and funded properly," indicates Swartz. "Women's athletics will get a lot better than it is quite rapidly," he adds. He recalls that the women's intercollegiate volleyball budget was \$250 when he began here. It was increased to \$500, with it now being \$1,000. He hopes to allocate to them \$2,000 next year. With travel expenses, officiating fees, and tournament entry fees during the regular season taking most of the \$1,000, the proposed budget increase will be welcomed. This year the women had to buy their own uniforms due to a lack of funds,



photo: Tom Lendino  
WOMEN'S VOLLEYBALL  
coach Bobbi Houghton.

watching all other expenses very closely so as to make the money go as far as possible.

Coach Houghton argues, "There's no sense in running an athletic program if you can't go all the way — and that means the nationals." She continues, "You can't build a national competition if the top teams stay out." She also feels that there is always the possibility of an upset victory, her team now playing better than ever, almost beating UCLA in a contest last week.

### GOODSPEED SYMPATHETIC

Vice-Chancellor Goodspeed, the man who handles the administration's athletic affairs, is sympathetic. He currently is attempting to find the money for the women to go to the nationals. He mentions as Swartz does the budgetary crisis confronting the University. There have been cuts in both athletic and non-athletic areas making it increasingly more difficult to fund athletics properly.

"Women's athletics has a place (Continued on p. 15, col. 1)

## UCSB acts to cut water usage

Landscape watering on UCSB's 850-acre site has been closely studied and altered to minimize runoff, evaporation and waste; faucets are regularly checked to prevent leaks; splash or overflow from the campus's Olympic-size swimming pool is now captured and recirculated through the filters; and students in residence halls and gyms are urged to shower "with moderation" now that water rationing is in effect here.

Other measures include:

- Setting the campus sprinklers to go on twice a week for a short duration rather than once a week for a longer duration to reduce water waste through runoff.
- Setting the sprinklers to distribute a smaller quantity of water than that recommended by the turf grass industries.
- Hot water heater temperature has been reset not to exceed 120 degrees F. (except in dishwashing operations) to reduce amount of cold water used to get the right "mix" for washing and showering.
- Shutting off the landscape water system whenever there has been sufficient rainfall.

## Canines vs. cafeteria

(Continued from P. 12)

obligation to obey the state health laws.

He cites one extreme case that occurred several years ago where a dog was found in the cafeteria kitchen eating off of their pie table. While this sort of thing is unusual, lesser violations of the health regulations are common.

Although he himself has a Great Dane, Steinmetz reports, "I am a firm believer as far as dogs are concerned in the hard approach." He favors locking up unleashed dogs until their owners come for them and pay a fine. Otherwise he fears that the County Health Department will be forced to recommend that the Ucen cafeteria be closed.

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Top of the Loop  
Isla Vista

# KCSB

## weekend shows

FRIDAY

1:00am - 6:00am - Zan Stewart  
6:00am - 8:00am - Classical Music  
8:00am - 8:15am - News  
8:15am - 12am - Jim Evans; Rock  
12:00pm - 12:15pm - News  
12:15pm - 12:30pm - Jewish Viewpoint  
12:30pm - 3:00pm - Helen Lyons; Jazz; Ethnic  
3:00pm - 3:15pm - Public Affairs  
3:15pm - 5:00pm - Peter Soli; Jazz  
5:00pm - 6:00pm - News  
6:00pm - 7:30pm - Patrice Dally; Non-Western Music  
7:30pm - 8:30pm - Classical Guitar  
8:30pm - 9:30pm - Men Need Not Apply  
9:30pm - 1:00am - French-Owens-Hutcheson

SATURDAY

1:00am - 6:00am - Paul Berenson - Ygor  
6:00am - 8:30am - Paul Berenson - Yogr  
8:30am - 10:30am - Helen Lyons; Jazz  
10:30am - 3:00pm - Metropolitan Opera  
3:00pm - 5:00pm - Campus Concert  
5:00pm - 7:00pm - Artie Alvidrez; Jazz  
7:00pm - 9:00pm - Glenn Alpert; Jazz  
9:00pm - 1:00am - Rocky Siegel; Jazz-Rock

SUNDAY

1:00am - 6:00am - Ed Carroll Jr.  
6:00am - 9:00am - Eleazar; Folk Music  
9:00am - 10:00am - Maranatha  
10:00am - 1:00pm - Gary Baumel; Jazz-Soul  
1:00pm - 4:00pm - Steve Sellman;  
Oldies But Goodies  
4:00pm - 7:00pm - John Breckow/  
Glenn Alpert; Jazz  
7:00pm - 8:00pm - Comedy Hour With  
8:00pm - 9:00pm - Rich Proctor - Comedy  
9:00pm - 11:00pm - Frank Goad  
11:00pm - 1:00am - Michael Poe;  
Folk Music

# KIOSK

## TODAY

**China Week:** "China: The Old and the New," "The Story of Chinese Art," and "Chinese Clothing" will be shown at 7 p.m. in Chemistry 1179. Admission 25 cents.

**Department of Electrical Engineering Wave Theory and Systems Seminar:** Dr. Chen S. Tsai, Carnegie-Mellon University will speak on the topic "Wideband Short-Pulse Laser Communication Systems" at 4 p.m. in Engineering 4102. Refreshments at 3:45.

**Hillel:** celebrate Shabbat with us beginning with a pot luck dinner at 6 and Creative Services at 8 at the URC.

**Inter Varsity's Gaucho Christian Fellowship meeting** begins at 7:30 at the Trinity Baptist Church.

**Media Group, Lompoc Prison Project** will meet to discuss future media

projects, noon in SH 1319.

**Project Nepal:** all students interested in travelling to Nepal are invited to come to our meeting at 7:30 in NH 1006.

**Kundalini Yoga class** from 6-7 at the IV Service Center F.

**Yogi Haecel** holds classes in "Complete Yoga" from 12-2 and 3-5 in UCen 2272. Info at 967-1860 and 966-7400 (Messages).

**Waldo's Coffeehouse** is open from 8-11 with live entertainment in the UCen Program Lounge.

**IV Women's Center: WOMEN!** A new group is forming for women interested in learning to overcome shyness and assert themselves in today's society. More info call 968-5774.

## SATURDAY

**Ecology Action recycling** at 9 a.m. behind the Village Market.

**Ananda Marga Yoga Society** yoga postures class from 4-6 in UCen 2272. FREE!

**Auto Mechanics class** from 10-12 at the IV Fun Palace, IVCSC Suite A. Call 968-1710 for further information.

**Community Affairs Board bi-lingual workshop** for community workers, 1:30-3:30 in the CAB Office. All welcome.

**CAB arts and crafts workshop** for community workers begins at 10 a.m. in the CAB Office, 3rd floor of UCen.

**Don't miss the "Silver Dollar"** at 8 p.m. at the Cafe Interim. Sponsored by the International Relations Organization.

**Inter Varsity's Gaucho Christian Fellowship square dance and ice cream social** at 7:30 in the UCen Program Lounge. 35 cents.

**Natural history field trip**, within biking distance. Bring binoculars. Meet at the Planning Office at 8 a.m. and return by 10 a.m. Call 968-1710 for details. Sponsor: IV Fun Palace.

**Isla Vista Planning Commission Saturday work project** at 10 a.m. at the Planning Office. Come and help build trash cans for the loop area.

**3Ho Foundation introductory course** in Kundalini Yoga from 9-6 at the URC. \$15 registration fee.

## SUNDAY

International Dinner sponsored by

the Foreign Student Office and Foreign Students' Organization, 6:30-8:30 in the San Rafael Dining Commons. Students \$1/General \$2. Tickets available at the Interim.

**IV Fun Palace: dog training class** from 10-12 at the IVCSC Suite A. Call 968-1710 for more information.

**Plant and Wildlife Committee of IVCC** meets at 7:30 at the Planning Office, 966C Embarcadero del Mar. Volunteers needed to help maximize the diversity and abundance of biota within the ecosystem comprising I.V.

## MONDAY

**Ananda Marga Yoga Society free lecture** by Acharya Shishir Kumar, a yoga monk at 7:30 at the Unitarian Church, 1535 Santa Barbara Street. Individual spiritual instruction will be available following the lecture.

**Free film classic documentary "Let My People Go"** and a slide presentation will be shown at 8 p.m. in UCen 2284.

**Lompoc Prison Project general meeting** at 12 noon in SH 1432.

**CHINA NIGHT:** a series of Chinese performances begins at 7 in Campbell Hall. Students \$1/General \$1.50.

Wednesday's article on the impounding of bicycles was incorrect. Debbie Blake of the CSO's reports that bikes will be ticketed until Jan. 26, moved to bike racks until Feb. 12 and impounded only after that time. If your bike is ripped off by the student officers, call 961-2408 to get it back.

A lecture on "yoga and Social Change" will be given on Monday night at 7:30 at the Unitarian Church (1535 Santa Barbara St.) by Acharya Shishir Kumar, a Yogic monk of the Ananda Marga Yoga Society. The talk will center on the possibility of connecting a life of spiritualism with a life of political and social activism. The lecture is free, and transportation from Isla Vista can be arranged by calling 965-5754.

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Bus hrs. 8am-12Noon  
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Call  
Police Dept.  
961-3446

Found: girl's ring blue sapphire in silver setting near Music Bldg call Judy 968-8238

Lost- Brown jacket w/gloves in Old Gym PLEASE call Leon @ 968-6876 EMERGENCY

Lost- 6 mo. black cat w/ white markings, boots & clear flea collar. Sad children 967-7661

Would whoever took the green pack from the library please put it back.

Lost- turquoise/silver wedding ring Chem bldg bath 1-19. Reward, call Victoria 963-1047

Lost- K&E sliderule in brown case Phys 1610 Rwd. 968-9978

Reward for return of lost gray tiger-type kitty, about half grown, with pink collar. Call Shari at 968-5228 or come to 6538 Sabado Tarde No. 2.

Found last Tuesday, a small brown and white knitted cap on Trigo Rd. Come by 6578 No. E Trigo.

Lost Leroy black cat with white spot on belly answers to here kitty kitty kitty etc Please notify 6512 Seville No. 2 968-8585 ask for Kitty.

Lost 'N Face' Pack w/ Canon 35mm camera help apprec. 968-4682.

Lost black Kitten sometime Fri. 1/19 in area of House of Lord's (Casa Royale) 968-9812

Lost: young grey & blk striped cat answers to Fritz and Blue ski parka near beach 685-1418.

### Special Notices

Open SCUBA boat to islands Fri., Feb 2 \$12+air charge Space limited Recreation Dept.

Failure to Communicate? Paul Newman in Cool Hand Luke 7:30, 9:30 & 11:30 Wed. Jan. 31 CH

REC DEPT. EQUIPMENT ROOM now selling 8 oz Latigo \$1.45/sq. ft. Also Surfboards for rent 75c/day 961-3745.

ATTENTION SKIERS  
Skis, boots, poles \$4.50/day at Rec Dept. Equipment Rm. 961-3745

Insomnia? or Night Owl? Try Paul Newman at 11:30 Wed 31 CH

ATTENTION TO THOSE WHO PUT \$1 DOWN ON A LA CUMBRE. The DEADLINE to pay is Feb. 2. YOUR DOLLAR IS NON-REFUNDABLE SO PLEASE COME TO STORKE TOWER RM. 1053 Before Feb. 2.

Pregnant? Distressed? Call a friend: Birthright, 963-2200.

Freedom under the Law means community control! Sign the IV Justice Court Petition now! Call 968-0909 for info or to volunteer.

KCSB 91.5 on your FM dial will bring you Gaucho basketball. Join Phil Singer & Harry Bloom for all the action Fri. & Sat. eves. UCSB vs. Stanford & Utah St.

### Business Personals

50 per cent off all '73 Calendars at Logos Bookstore 976 Em del Mar, across from Rexall.

### Personals

Janice M: thanks for return of ring. I am so grateful. To all: know that the good exist.

6C02+6H20 in the Presence of sunlight yields C6H1206 +602. Sound familiar? Luck and love to the Alpha Phi Flowers!!!

HERO FOR HIRE Call Steve at 968-8525.

EH Dianchik, smile my peroshki and get well soon! BB Natasha.

### Help Wanted

OVERSEAS JOBS FOR STUDENTS. Australia, Europe, S. America, Africa. Most professions, summer or full-time, expenses paid, sightseeing. Free information, write TWR Co. Dept. F1, 2550 Telegraph Ave., Berkeley, Ca. 94704.

JAZZ TRIO -for details call Baudelaire's 965-9007 aft 7pm.

GIRLS WANTED  
Full or part time dancers wanted. If you have talent, we need you. Apply in person at 33 W. Thompson, Ventura, 7pm to 1 am-Or phone 643-4778, 648-4545, 643-9569

### For Rent

1 bedroom apt \$120 a month and \$50 deposit 968-2607 vac 2-1

Need to sublet spacious 1 bdrm apt 154 mo. Call 968-8821.

One Bdrm apt in Penthse Apts 6621 Abrego No. 44 968-7013 or Ventura Realty 968-4614 \$125mo.

6575 Segovia one B.R. 135, 331 & 333 Mathilda 130-145.

1 bd apt next to campus \$150 968-7641 urgent 6517 El Greco No. 4.

Must sublet 2 bdrm apt 6651 Picasso No.301 or call 968-5408.

### Roommate Wanted

Roommate wanted MF share room good people cheap p: 685-1202

Beach apt F preferred 968-7666 6693 Del Playa No. 2

Need 3rd rmmate for 2 bdrm apt rent \$65 a month, near campus. 6561 Sabado Tarde No. 1 Ask for Henry or Rick or ph 968-9594

M or F rmmate needed own bedrm utls included \$85 mo. 968-5696.

I am looking for my own room. In an apt w/girls. Can pay \$90. Kathy 968-4174.

GOLETA HOUSE - Bike to campus, fenced yard. Couple or share bedroom. 967-0865.

Nice apt close to school. Own room - 63/mo. I am F-Grad Psych into studies - Open mind 968-3116.

Roomate own rm \$92 Prefer Grad?? 968-0374.

F needed \$55 6749 Pasado call 967-4033 after 5:00

Female to share apt. in S.B. by beach own room \$77/mo Julie 962-5735.

### For Sale

2 speakers to 30w \$20. Piton hammer-holster, 4 biners, 3 angles, slings-2 chocks 968-2607

Hart Jubilee skis 205's Nevada loop bindings exc. cond. only \$75 965-7828 ask for Bill.

Benj Miracord 650 turntable excl cond. \$75 call Joel 968-9464.

Compact music center FM stereo 8 track BSR trun. 685-1884 \$65.

Deluxe brand-new Massage table never been used. 967-8322.

warm DOWN SKI PARKA \$25 call Beth 968-9888.

Girl's 3 speed Schwinn good condition 968-4547 eves.

Zenith stereo \$40 symphonic stereo \$30 John 685-1146 eve.

Head skis 200 cm; boots 11M & lots more! \$100 call 968-4932.

Must sell Rossignol stratix skis 195 cm \$65 Lange standard 9n \$52 Both like new 968-5991.

STEREO AMP solid state 45/45W RMS like new \$135 968-5167.

Eico amp & Sherwd tuner \$100 21 gal S.W. aquarium FW fish & turtles etc. \$90 965-8367 aft. 6.

Cheap living! 24 ft trailer \$300 call 968-0529 leave message.

Head JK 606 210cm very fast plastic boots sz12, SW radio Hallicrafters S120 685-1418.

Heathkit IM 25 Honeywell strobe 72B.Sansul 3000A 968-0374.

7'0" YATER no dings 4mos. old. \$70 Phil 968-8990.

STEREO COMPONENTS  
COST plus 10%  
Call Jeanette 968-2910

KLH-II, Hheathkit tuner, 2 qdflx Q 3, Primo, \$225. Jon 968-2027.

### Autos For Sale

'65 Chevy wagon \$499. Ask for Walt or Mike 966-9555.

'64 3/4 ton Chevy \$799. Ask for Walt or Mike 966-9555.

'63 VW bug \$499. Ask for Walt or Mike 966-9555.

'66 VW van \$699. Ask for Walt or Mike 966-9555.

'64 Impala \$599. Ask for Walt or Mike 966-9555

'64 Econoline van \$500 or offer 6823 Del Playa or 968-8770

Fiat 124 Spyder top cond. New tires, lo mileage other extras \$800/offer Ken 968-9090.

1960 TR3. Low milage. Excellent Condition. Great Sportscar for Student. \$800 967-1675.

62 Comet needs some rear end work \$75 685-1700 Greg.

1970 VW 9 passenger bus. \$1700 642-4011 Ventura 39,000 miles

Porsche CASH or trade for VW bug 968-6296.

66 AH sprite new paint, top, interior. Just overhauled. Best over 695. Come see it 968-2689.

64 TR4 54,000 mi. \$450 new bat & reg. recent ring & valve 968-9772.

65 Mustang automatic, new tires pwr steer, etc \$500 968-8888.

61 VW good cond. \$250. must sell, Call Katie 965-1462.

58 Plym wag gd. cond new tires paint \$350 Karen 968-5849.

68 Firebird 400 white pwr mags tach. Extras xint cond. only \$1300 call Amir 968-9487

### Motoreycles

69 Kawasaki 350 street bike good cond. \$350 call 968-0466.

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Classical guitar excellent condition \$60 968-4189.

Gibson ES225 and violin bass 1000 El Embarc No. A sell-trade

Martin D-18 brand new with unipak case sell \$395.00 968-2660

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### Miscellaneous

TIKA POWER ultimate high 2nd meeting PROJECT NEPAL still open new people Fri Jan 26 NH 1006 7:30

### Typing

Dissertations, theses & MS.. 65c Cathy. 964-7724 ext 310 or 687-0391

### Wanted

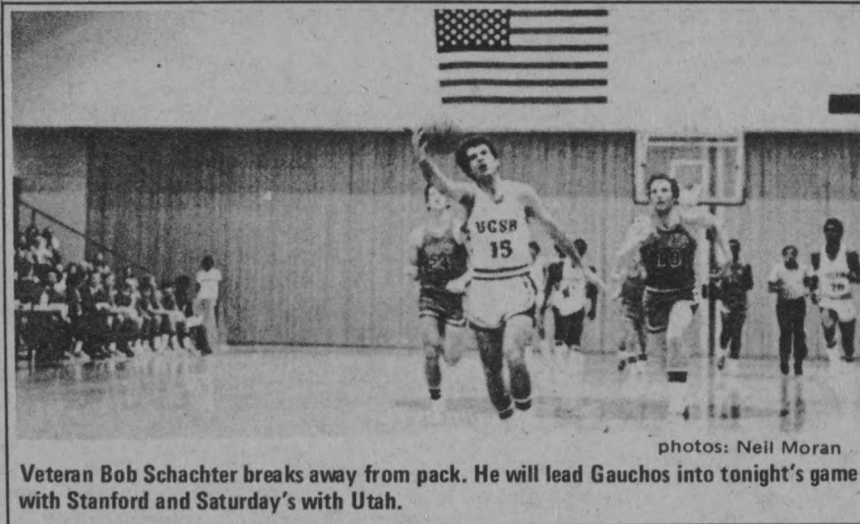
Bot 103 needs Munz Floras now loan, sell rent see Dr. Haller.

ATTENTION! TO THOSE WHO PUT \$1 DOWN ON A LA CUMBRE. THE DEADLINE TO PAY IS FEB. 2. YOUR DOLLAR IS NON-REFUNDABLE SO PLEASE COME TO STORKE TOWER ROOM 1053 BEFORE FEB. 2.

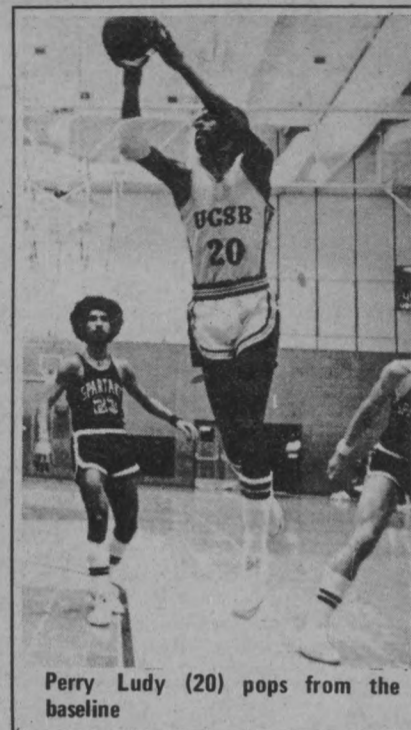
WANTED to buy-used Girl's Wetsuit 968-4865 S to M



Jay Hanseth (31) goes in for a layup



photos: Neil Moran  
Veteran Bob Schachter breaks away from pack. He will lead Gauchos into tonight's game with Stanford and Saturday's with Utah.



Perry Ludy (20) pops from the baseline

## Court guardians Ludy, Schachter, and Hanseth

By Skip Rimer

Guard — protection; defense; to watch against danger.

— Webster's Dictionary

In the usual sense of the word, a guard is always the one who volunteers to stay up all night and watch for the attacking enemy. He is the one with the eagle eyes and the sharp hearing.

A guard's job is to protect, and to hold a line of defense in the face of all dangers. "It's my job," they are often heard to say.

In the game of basketball, there are two players on the court that have been labeled as guards. Usually, they are easily recognizable. They are the ones that have to constantly look up at their teammates.

They are the ones that can make dribbling against a full court press look like walking along a sidewalk on a quiet Sunday afternoon. They are also often seen putting up a layup while players on the opposite end of the court are saying, "Where'd he come from?"

But according to the name given them,

their job is still to protect from danger. To keep the other team from scoring is what their name implies.

Well, UCSB's basketball team apparently lost something in the translation, because their leading scorer is a guard — Perry Ludy (12.8 points per game average).

And not far behind Ludy is the other

together to discuss their status as the backcourt men on the team.

"You have to be mobile and be able to react to the opponents," began Hanseth as he prepared to take a shower. "When they come down the court, we're the first ones they meet."

Asked if they regard the veteran Schachter as their leader, Ludy and

play so well as a team? "Yes" came the immediate response from all three.

Hanseth was getting cold, so he headed off toward the showers. Schachter and Ludy were then asked how having a third starting guard helps them.

"I think it makes us tougher," Perry said. "It wears the opponent down."

Reminded that being the smallest men on the court, they are always facing bigger men — such as Stanford's front line of 7-foot center Rich Kelly, and forwards Mike Mann, 6-9, and David Frost, 6-6 — Schachter replied, "Perry and I don't think we're afraid to go against big guys. Perry can go over anybody."

Schachter stuck around for a few minutes and was asked if the forwards and guards are separate at all. "Not here," came his quick response. "If we lose, everyone feels it's their own situation. Basketball is a team game."

He then walked out of the trainer's room door and headed home. He'd be back tonight along with Ludy, Hanseth and the rest of the gang, be they guards, forwards, or whatever.

"Our offense is just big men and small men, rather than guards and forwards..."

starting guard, Bob Schachter. Schachter is averaging 12.3 points a game.

Finally, last weekend, the backup guard who is considered a third starter, Jay Hanseth, put in 14 points against the University of Arizona.

What are these three trying to do, blow their image?

After a practice getting ready for tonight's game against Stanford University and Saturday's versus Utah State (both games begin at 8:05 in Robertson Gym, with the junior varsity contests starting at 5:55), the three got

Hanseth came forth with the usual locker room kidding and said, "We regard him as the Godfather."

Trying to stay serious, Bob interjected, "We have a whole new system this year, so they know as well as I do what we're doing."

"On our offense," added Ludy, "the guard is used to start the offense, but then everyone goes from there."

Is it possible that this spread court offense that the Gauchos use, and the idea that no one is looked at as a guard or forward, is part of the reason that they

## No women's travel fund

(Continued from p. 3)

here and needs help," he affirms. He pointed out that there is an NCAA travel fund which had to be cut this year due to budgetary call back. Swartz explained that the \$4,670 fund was cut back by 4,100 after fiscal belt tightening.

"We have never had an NCAA fund for women to go to the nationals," remarked Swartz adding that after the cuts this year they will have to scrape around elsewhere for money should some men's teams qualify for the nationals. Vice-Chancellor Goodspeed reported that he hopes to raise the travel fund to \$10,000 next year. Swartz theorized that should they receive such a sum there might be some funds in it for women.

Swartz maintains that the athletic department benevolently took in women's intercollegiate sports when the physical education department would no longer fund them. He notes the progress they've made in a relatively short time and hypothesizes, "Women will be competing on men's teams in a

few years."

But the problem at hand is \$1,700 by next Wednesday. The NCAA nationals this year are in Provo, Utah. Some team members will be paying their own way and there is a possibility that the Alumni Association will help them with some of the cost. The women still need to raise the bulk of the money.

Meanwhile they are selling baked goods in the lobby of Robertson Gym during athletic events, this being more an attempt to call attention to their plight than to raise any significant part of the needed monies. Coach Houghton's team also continues to practice, hoping that they will be able to "go all the way."

## KCSB

Remember, KCSB broadcasts the Gaucho's home basketball games.

Saturday the UCSB's Women's Intercollegiate Basketball team opens its home season against UC Riverside at 11 a.m. in Robertson Gym.

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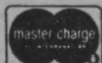
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For further information, talk to the people at your Financial Aids Office on campus, or write:

National Association of College Students  
(A Non-Profit Student Service Organization)  
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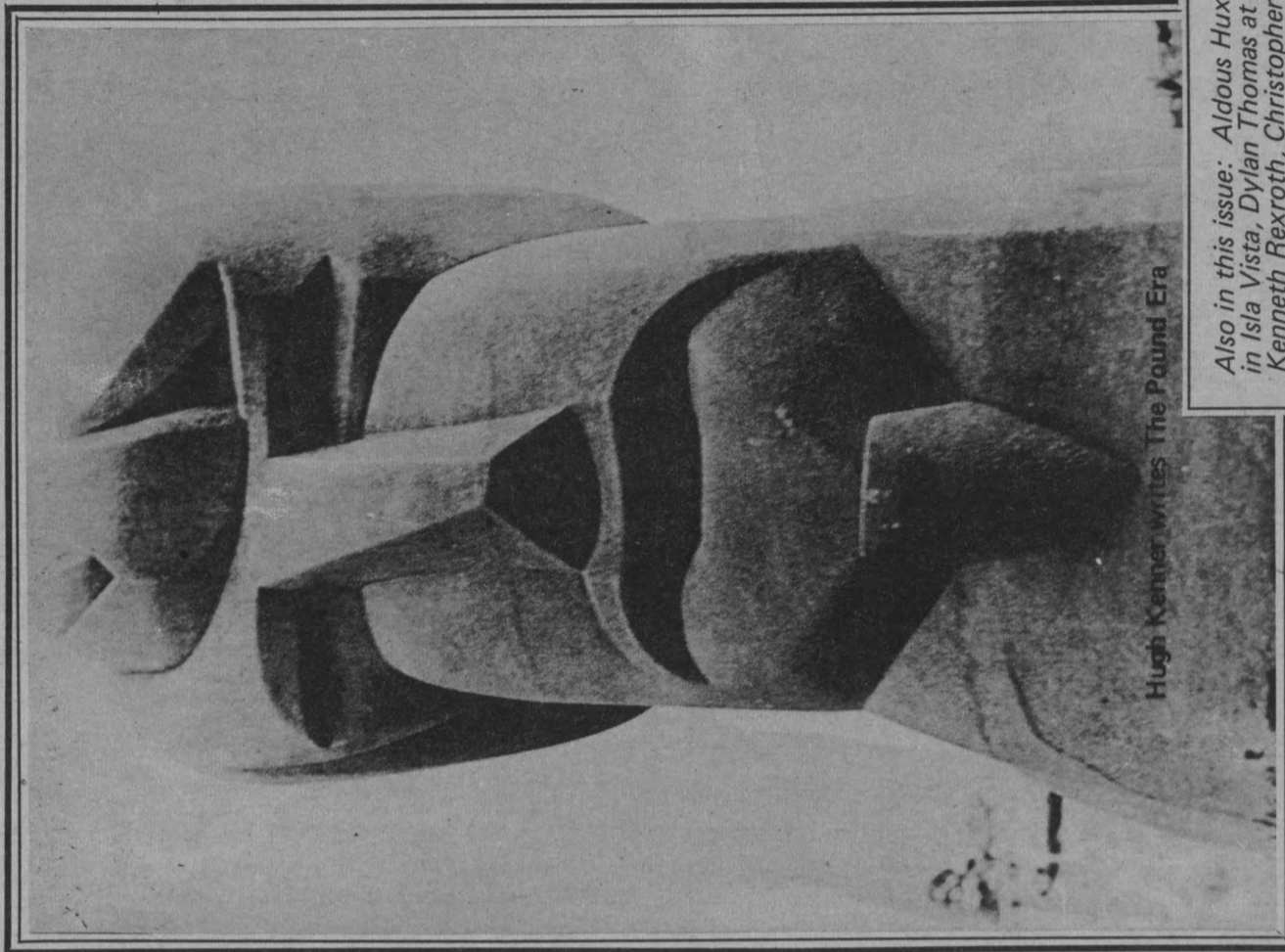


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# UCSB as Vortex

An informal history of campus letters



Hugh Kenner writes *The Pound Era*

sculpture of Ezra Pound by Henri Gaudier

Also in this issue: Aldous Huxley in Isla Vista, Dylan Thomas at UCSB, Kenneth Rexroth, Christopher Isherwood, Fred Turner, Alan Stephans and John Ridland.

# DAILY NEXUS

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Friday, January 26, 1973

Bring your letters to the NEXUS office in the Storke Publications Building or send them to the NEXUS, Letters to the Editor, P.O. Box 13402, UCSB.

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