



An alleged zoning violation by Income Property Management (IPM) has prompted name calling by a representative of that company. IPM is to appear before the Planning Commission next Wednesday. (Photo by Andy Weintraub)

Zoning Violation Name-Calling Spat Marks IPM Fight to Keep Office

By GLENN BRACKETT

An attempt to fight a zoning violation charge culminated earlier this week in a name-calling spat by Income Property Management (IPM) lawyer Clifford Jordan in the office of the District Attorney.

IPM will appear before the County Planning Commission next Wednesday to apply for a conditional use permit, which would allow IPM's office to remain in a residential zone even though the County Zoning Enforcement (CZE) has determined that they are a commercial establishment.

According to IVCC member Frank Thompson, after failing to respond to the CZE's request IPM was to meet with a representative from CZE to plead their case. The meeting which took place at the District Attorney's office involved CZE representative Cherie Jones, the District Attorney, and IPM lawyer Clifford Jordan. According to Thompson,

Jordan became upset upon discovering that the CZE sent a woman. "Apparently this guy (Jones) couldn't believe they had sent a woman."

When contacted, Jones, who was reluctant to give out any information on the meeting "in all fairness to Clifford Jordan," did affirm the fact that Jordan was upset that she was a woman and appeared rather young. Jones claimed that Jordan questioned the fact that CZE sent a woman "and of your age too." Jordan also, according to Jones, made reference to the fact that she was dressed in corduroy pants.

"Apparently, he didn't think a woman should be dressed that way for the meeting," Jones commented. Jordan's displeasure reached a climax when according to Jones, he even referred to her as a "wet-nosed little girl."

Jones also commented that although obviously offended, she was not particularly concerned because the exchange took place in the presence of the District Attorney.

According to Thompson, Paul Wack, assistant director of Planning for the County has sent a letter to Jordan charging him with a "serious violation of sexism."

Thompson said that the meeting stemmed from the CZE's finding that the IPM offices on Pardall Street located next to the IV Fud Co-op was in a residential zone. Thompson said that IVCC was concerned over the fact that because IPM maintains their offices below their apartment complex, it aggravates an already unruly parking problem. Thompson also said that the IPM building has 46 units but only 40 parking spaces and that the additional spaces needed by IPM management for people visiting the offices, "causes an obvious parking problem that has led to excessive parking on the streets,

in front of the Co-op and other commercial buildings."

"The crux of the problem is that the County gave IPM a notice of violation and 30 days to respond—they failed to do it." Thompson added.

According to Jones they have since responded with a request to apply for a Conditional Use Permit. Another County official commented that there is no such ordinance that would allow them to apply for the permit, so in essence they will be applying for a consideration for an application.

Three Bills to Ban Scalpers' Ticket Selling

By DICK BUFORD

SACRAMENTO — The Assembly moved into high gear this week to ban so-called "ticket scalping" in the selling of tickets to a variety of entertainment events in Southern California.

There are currently three bills circulating in the Legislature that would prohibit ticket scalping.

This practice involves the buying up of tickets sold to an initial purchaser by either a program producer or by his designated agent. Those tickets are then resold with a service surcharge added, one that can reach ten times the published ticket price, or even more.

The resale vendors, usually small businessmen, operate much like any other business, except for the obvious and often sizeable disparity between the price printed on the ticket and the price charged for it over the resale counter.

And that's where the problem. (Please turn to p.16, col.1)

County to Administer Summer Job Program for Poor Youths

By SUE WINKELMAN

The Office of Employment and Training Programs of Santa Barbara County has over \$600,000 available for Summer Programs for Economically Disadvantaged Youth (SPEDY). Local governmental agencies and private non-profit corporations are eligible to submit proposals to provide subsidized employment for disadvantaged youth, from ages 14 to 21.

And for children ages 8-13, \$11,000 of Community Services Administration (CSA) money is available for proposals. It is to be used for summer recreation projects such as field and bus trips.

The county of Santa Barbara has had a summer youth program since the late 60's. The past summer SPEDY funds were split between two programs, the County Superintendent of Schools Program for in-school youth and the Community Action Commission program, servicing out-of-school youth. Last summer, over 990 young people were employed in the SPEDY program. According to CETA director for Santa Barbara county Harvey Clement, the two programs funded were selected on the basis of their established effectiveness.

While making funds available which indirectly will help young people educate themselves, the

Department of Labor is preoccupied with helping its own employees to do a better job. Ivo Franulic, Equal Employment Officer for the Santa Barbara County Office of Employment and Training Programs, was selected by the Department to serve on a National Task Force to design a series of Bi-regional EEO (Equal Employment Opportunity) Conferences for the EEO Officers of State Employment Security Agencies, CETA Prime Sponsors, and Job Corps Centers. Prime Sponsors are usually local government agencies, having met certain requirements, Job Corps Centers are designated heavily populated areas.

County Supervisor Hedlund's Travels Followed a Path Into Public Office

By GLENN BRACKETT

The political career of County Supervisor Robert Hedlund resembles a road map as much as anything else. He has traveled across the western United States from Alaska to Southern California, before winding up on the Santa Barbara Board of Supervisors.

This is the fourth part in a five part series.

Hedlund, a member of the Board for just two years, hails from what he termed as "Puget Sound country," a place called Statacoon, nestled near this unique waterway in the state of Washington. It was here that Hedlund received his schooling through high school and first became interested in political life. "I became involved with politics in high school," stated Hedlund. "I was always in student government and occupied much of

my time that way."

His college career saw the future supervisor rarely settling onto one institution for very long. Hedlund had attended no less than five colleges and universities before receiving a Ph.D. in 1975. Not straying far from the confines of familiarity, Hedlund first entered the University of Puget Sound. Remaining until his junior year, Hedlund pulled up stakes and ventured to Alaska where he took a job working for Northwest Orient Airlines. After serving four years as an airline clerk, Hedlund returned to academia once again, this time at the University of Alaska. Hedlund then jumped across the state to Alaska Methodist University, where he received a Bachelor of Arts in Political Science History.

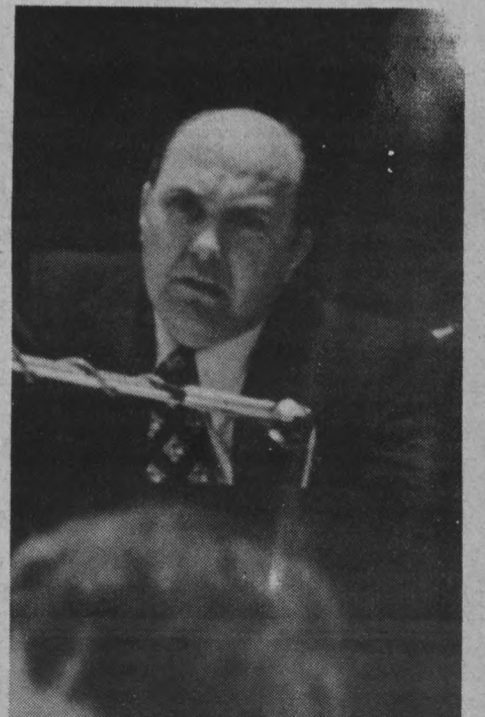
After receiving his degree, Hedlund went looking for a job. He made another about face southward, all the way to the

town of Lompoc, California. It was in Lompoc that the teaching profession first received Hedlund's services. He began teaching in the Lompoc Unified School District for another period of time before returning to the north.

The Bay Area was where Hedlund was to make his next settlement, in Santa Clara. Moving closer to a political type of occupation, Hedlund received a position on the administration for the County of Santa Clara.

Although occupied in a satisfactory vocation, Hedlund felt the need to return to the academic world once again. It was an eastward jaunt that led Hedlund to the state of Utah where a Ph.D. was his goal. Always the diligent worker, Hedlund received his doctorate from Utah in Comparative Education in 1975.

(Please turn to p.16, col.1)



ROBERT HEDLUND

HEADLINERS

The State

LOS ANGELES — Superior Court Judge Paul Egly has approved the Los Angeles School District's revised integration plan, with one provision. He says in his written order that the board will have to say how it intends to remedy any omissions in the plan.

SACRAMENTO — A private research study says in ten years, nearly 400,000 people could be working in a solar industry that is a potential boom sector for the California economy.

SAN DIEGO — Authorities are trying to tone down speculation about rich oil and natural gas deposits in the ocean off Southern California. The U.S. Geological Survey said in an estimate last May that 25 million barrels of undiscovered oil deposits may lie beneath the Tanner-Cortez banks along with natural gas deposits of 427 billion cubic feet.

LOS ANGELES — About 600 welfare recipients turned up at Patriotic Hall in downtown Los Angeles seeking federally funded employment administered jointly by city and county officials. The program, which started Tuesday, offers jobs to persons who are unmarried, live within the city limits and have been on the county welfare rolls.

LOS ANGELES — Former Los Angeles Police Chief Ed Davis says state law enforcement officers generally believe the "Mexican Mafia" could exert influence all the way up to the governor's office. Davis adds that many peace officers believe Democratic Governor Brown could be damaged politically by the "Mexican Mafia" issue.

The Nation

WASHINGTON D.C. — Congress is moving closer to an agreement on controlling the spread of nuclear weapons world wide, an idea that much pleases the White House. White House spokesman Jody Powell says the policy will allow the U.S. to pursue clearly defined nuclear goals, and he promises a quick presidential signature once House and Senate differences are ironed out.

OKLAHOMA — The Oklahoma House has passed and sent to the State Senate a bill allowing school boards to fire teachers who advocate homosexuality or engage in "public homosexual activity." The vote on the bill was 88-2.

WASHINGTON D.C. — Middle income parents who want to send their children to college got a boost from the Carter administration yesterday. President Carter and HEW Secretary Califano, announced that more than one billion dollars will go in the form of grants and subsidized loans to families with incomes of up to \$45,000.

WASHINGTON D.C. — Attorneys for the United Mine Workers and the coal industry began writing formal contract language for the proposed settlement to end the long coal strike. The UMW's 39 member Bargaining Council has decided not to vote on the settlement until it reviews details of the contract.

WASHINGTON D.C. — State energy conferees hit a new snag yesterday in their compromise efforts on natural gas pricing. At issue is whether to end federal price controls by 1985, or to move deregulation ahead to 1983.

The World

GENEVA — Israeli Prime Minister Begin said yesterday he would regard any sale of arms by the United States to Egypt as a "very negative development in the Middle East peace process."

BEIRUT — Renewed fighting in and around Beirut has developed into a major confrontation between Lebanese regulars and Syrian peacekeeping forces. A Syrian assault on the army headquarters near the capital reportedly has erupted into a heated battle in the city's Christian sector.

ROME — Communists in Italy have publicly dropped their demands for a place in the Italian cabinet, but they appear to be gaining influence with the government. The plan of Premier-Designate Giulio Andreotti, a Christian Democrat trying to form a new government, calls for some form of parliamentary majority including the Communists.

LISBON — Communists and leftist labor groups mounted a national campaign against Portugal's nine day old Socialist-Conservative government yesterday.

SALISBURY — Black and white Rhodesian leaders met in Salisbury yesterday in an effort to reach an agreement in their stalled majority rule talks. There's disagreement on how to vote representatives to the first black dominated parliament.

DAMASCUS — Syrian President Assad reportedly will visit Moscow next week. And some Western observers say it may have something to do with buying Soviet weapons.

—NANCY BLASHAW

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Woman's Committee Established

By LESLIE BREGMAN
The Status of Women Committee, a new Associated Students Committee, was formally established at the January 25 Leg Council meeting.

Although a resolution stating that such a committee should be formed was approved last year, there was no one to run the committee, and it lay dormant until now.

Four A.S. bylaws set the Status of Women Committee up as an active coordinating group and referral service for women on-campus and within the surrounding community. The Committee also advises Leg Council on issues affecting women, provides information to appropriate organizations such as the Isla Vista Women's Center, on the needs of women students, and educates the campus and community on conditions that affect the status of women.

If a student has an issue regarding women they would like to discuss, the Status of Women Committee can be reached by calling the A.S. Office or through their A.S. mailbox. Chair Leslie Marcus also holds office hours in the A.S. Office on Tuesdays and Thursdays from 10 a.m. to 11 a.m.

Committee membership includes a student representative from the Academic Subcommittee on the Status of Women, one student from the Chancellor's Committee on the Status of Women, three students-at-large, one graduate student, a Leg Council member, two resource members from University Women's Center Advisory Board and the Isla Vista Women's Center Advisory Board, and a chairperson.

"This is the only committee that gets input from both the Academic Committee and the Chancellor," Marcus said. "We hope people will start being active in this Committee as there are still spaces open for members, and anyone is welcome to attend any of our meetings." The Committee meets every other Tuesday night at 7:30 p.m. in UCen 2292. The next meeting is

Tree Limb Causes Hour I.V. Blackout

Heavy rainfall last night raised the possibility of today's mid-terms being cancelled by sympathetic professors. The return of electricity after a short blackout curtailed that possibility.

"We had a tree limb come down across some of our wires," said Southern California Edison operations manager Gary Bechtel. He also reported that 1,220 customers had their electricity cut off, some for over an hour. As of 7:45 last night, "all but about 20" customers had their

(Please turn to p. 13, col. 50)

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Working in close contact with the University and Isla Vista Women's Centers, the Status of Women Committee avoids duplicating projects that are already being worked on.

One current project involves trying to get lighting improved on-campus, for safety reasons.

"The University is on minimum lighting now because of the energy crunch, so the Committee has outlined several key places that we feel should be put on maximum lighting," Marcus said. These places include the route from Isla Vista to the library and the parking lot behind De La Guerra Commons.

The Status of Women Committee is also planning to help distribute the Women's Center Rape Crisis Handbook, along with handing out literature, selling whistles, and answering questions at a UCen table.

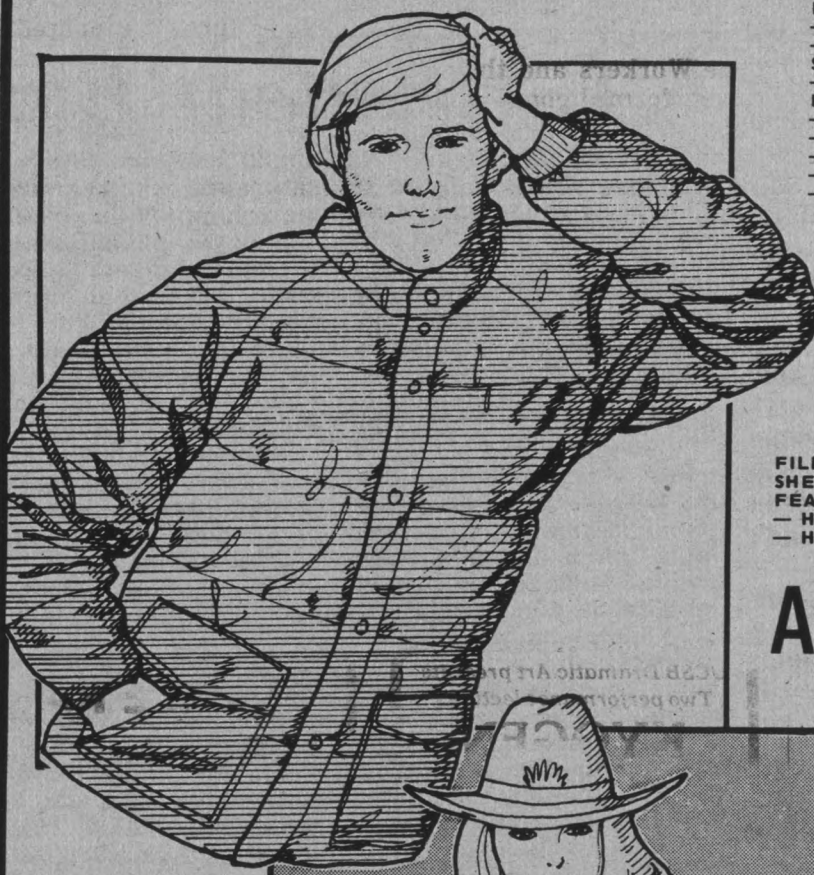
The safety of women is one of the Committee's greatest concerns. Marcus urges students to

use the Escort Service, provided through the police, when they do not have another alternative. The student calls the Police Dispatch, 961-3446, and a person who is already on patrol is sent as an escort for the student.

Participating in the school organization for International Women's Day, March 8, the Committee is currently working to get some big name speakers on-campus.

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An Issue That We Just Can't Drop

This is the first quarter in several years when undergraduate students at UCSB have not been allowed to take up to seven weeks before deciding to drop classes. Since this is the beginning of the sixth week, if you haven't dropped your classes already, you better just forget it, or be prepared to fight a long, hard battle.

We raise the question now, because we have heard several complaints from students who feel the fourth week drop deadline is too restrictive. Most midterm exams do not begin until the fourth week, and almost none are returned to students by that time in the quarter.

Many students find difficulty in deciding whether or not to drop a course without seeing their initial exam results. Professors would counter that the intent of the drop deadline is not to allow students to escape failing or poor grades, but rather to allow for technical adjustment of study loads. However, it may not be apparent to students that their study loads are too great until after they see their midterm results. Thus, students may be forced to make premature decisions, which in the long run can only detract from their total education.

As important as the overall effects of this change is the manner in which it took place. A group known as the Letters and Science Executive Committee made the decision upon the suggestion of several faculty members, and with the general concurrence of the Academic Senate or faculty legislature. Where, we ask, was the student input on the change?

In fact, there was student input into the decision. The UCSB faculty was conscientious enough to solicit an opinion from the University's Committee on Educational Policy and Academic Planning, which boasts one full student member. Even though the committee did not conclude that the proposed change was needed, it should be apparent to everyone that the students had their chance. After all, why should the faculty bother with groups like the A.S. Academic Affairs Board? It seems like one student ought to be able to represent the interests of all students. And besides, students wouldn't have been interested last June when the Executive Committee made its decision. They were all busy studying for finals.

We suppose our wise professors were well meaning in their decision to adjust the class drop deadline. Gosh, they probably just forgot to ask students what they thought. We hate to bring the issue up now, but at this point we just can't drop it.

Ten Good Sunny Days, Then Rain Two Nights

While we understand the great need for rainfall in the Goleta Valley and realize the serious repercussions that might have resulted from a continuation of the drought, we can't say we're pleased by the weather of the last couple of days. It's not that we're against rain you understand, not philosophically. Only in practice. These last few days (and the storms at the beginning of the quarter) have been somewhat too much of a good thing.

The rainfall at the beginning of the year was enough to replenish all the local reservoirs, although it admittedly didn't fill Lake Cachuma. Still, it has eased the water shortage situation all around the state, and a repeat is just redundant.

Excessive rainfall does create serious problems. There is no need to go into the campus parking problems, traffic tie-ups, and numerous inconveniences, such as the Johnstown flood, Hurricane Gladys, or Noah's Ark. Worse than those, and we realize they are bad enough, the rain is ruining our days around here. Walking to school in a torrential downpour is no fun, but it does beat running into a telephone pole with your bike because the brakes didn't catch. But in Camelot. . .

We would like to propose an alternative. We aren't quite sure who the proposal goes to, but we're going to go ahead and make it anyway. Acknowledging the almost desperate need for rain, we don't want to see it terminated altogether. We would rather see a compromise. After a guaranteed ten days of clear skies (lower 80's, slight breeze) we would be happy to see it rain two nights. Nights mind you. We have to stay indoors then anyway, and we're willing to put up with wet sneakers occasionally, for a good cause.

DOONESBURY

by Garry Trudeau



DAILY NEXUS

Opinion

THURSDAY, FEBRUARY 9, 1978 PAGE 4

Letters

F.T. Resident Blasts IVCC

Editor, Daily Nexus:

I am writing this letter in response to Frank Thompson's letter in the Nexus the other day. In his letter he spoke of his astonishment and anger of the reversal of the Planning Commission's decision to eliminate the grassy field behind F.T. Mr. Thompson, your letter reeks of what has come to be known as the "I.V. stench."

First of all, you claimed that the Board of Supervisors had moved the meeting up several hours. Check the facts! The agenda had the item in question scheduled after lunch, and this is when it was discussed.

The issue here is the destruction of a nice grassy field that the students use for recreation. It seems that the IVCC views the cars that line El Colegio as an eyesore, a truly unaesthetic sight to members of society who are accustomed to the beauty of I.V. The IVCC feels that by removing cars from an already paved surface and bulldozing a green field, they will continue the "beautification of I.V." Those cars on El Colegio must be such an eyesore compared to those lovely transients that line the streets in I.V. and hit you up for spare change every time you walk into IV Market. As you drive off of Storke Road onto El Colegio you see all the ugly cars lined along the street, but then about half mile down the road you are in I.V., land of enchantment, home of a myriad of roaches, rats, and derelicts. Is it true that the garbagemen in I.V. are threatening to stop delivery if I.V. residents don't pay their bills soon?

My point is Mr. Thompson, that the support the IVCC has given the Planning Commission really is ludicrous! FT has the best resident to parking ratio of any large residence hall in the area. Also, could you imagine if FT was not open to students? All of the twelve hundred residents would have to live in I.V., along with their six hundred or so cars. I.V.'s streets are already lined with cars.

Until IVCC cleans up the streets, catches some dogs (I have nothing against dogs), kills some roaches, and generally cleans up its act, then I see no reason whatsoever for them to

meddle in the "beautification" of an area over half mile away from the main part of the problem.

As for your allegations that Mr. Kasky was so poor a speaker that he had to hire an attorney, I say to put this copy of the Nexus where the sun doesn't shine. Mr. Kasky was prepared to speak, as were twenty or so other FT residents. The Board of Supervisors wouldn't allow anyone to speak their own views until all of the legalities were found to be proper. If you were going to take a legal matter to be tried wouldn't you hire a "clean-cut"

attorney or would you prefer to bring a panhandler from IV along? Also Mr. Thompson, I understand that you had one of your cronies bring along a prepared statement by you, to be read at the meeting by someone. Did your mother help you prepare that?

One last item that I must mention. You alleged (stated) in your letter that cars were parked on bikepaths. This is also not true. Accompanied by my trusty ruler, I found the nearest car to any bikepath was eight feet away.

Steve Bringham

More Reader Comments

Editor, Daily Nexus:

In the Daily Nexus, I have often observed the "Return this Paper to a Daily Nexus rack — Recycle." slogan. Personally, I save my newspapers, so that I can recycle them at the Isla Vista Recycling Center. I do not place them back into the Nexus racks, because I have noticed that those papers end up in the trash cans, beside them, every morning. If you are advocating the recycling of your paper why are the Daily Nexus distributors repeatedly dumping the Nexus into the trash cans?

Either discontinue this false propaganda, or more preferably — Recycle the Daily Nexus.

Sharon Clark

You have probably seen some copies of the Nexus "trashed," but not by our distributor. As the papers are dropped off in the morning all old papers are picked up and taken to a local recycling center.

Editor, Daily Nexus:

In response to Finlayson, Martinez and Worryingham on note-taking I should point out that they are in error. Although these students deem it necessary to protect other students from "incorrect information" on note-taking it is they who are mistaken (or at least not perfectly correct). I would like to maintain that Ms. Eshbaugh is "technically correct" when she states that "It's not how, but whether you take notes that counts."

I have conducted research here that indicates that note-taking affects the quality of what is learned, and not necessarily the quantity of how much is learned. It appears from this research that what is important is what kind of information is learned as a function of note-taking, therefore in some cases note-taking improves the student's ability to answer "essay type" questions while not taking notes allows them to do better on "multiple-choice type" questions.

Several other factors are important including the person's ability level and what type of material is to be learned. Before criticizing others for distributing "false" information let the authors investigate the issue more thoroughly themselves.

Richard Peper
Psychology Grad Student

Editor, Daily Nexus:

Every quarter the frustration is the same, a minor frustration to be sure but all the more disparaging by its perpetuation: picking up a new quarter class schedule. Every school day hundreds of Daily Nexuses go wanting despite the fact that they are free, class schedules on the other hand cost all of 15 cents, but this is not including the additional expenditure of fifteen minutes waiting in the bookstore line. Couldn't they be mailed to students, or handed out free. Sure, this is picky, but if no one complains nothing gets done.

J. Hilliard

The Daily Nexus is a student-run newspaper at UCSB. It is published every Thursday. The paper is published by the Daily Nexus Staff, which consists of a managing editor, a business manager, and several other staff members. The paper is published by the Daily Nexus Staff, which consists of a managing editor, a business manager, and several other staff members.

Theater

"Each character was presented as an individual and subjected to his own comedy of errors."

Easy Imagery With Finesse
From The Master of Mime

By BEN KAMHI

Very few performers can stand onstage alone and hold an audience spellbound for anywhere near two hours, without uttering a single word. Last Monday night at the Arlington, however, Marcel Marceau showed that for an artist with finesse such a task is a piece of cake. If not the world's greatest living mime, as is billed, Marceau certainly proved deserving of some legendary status among contemporary stage performers.

His offering to Santa Barbara consisted of two fifty-minute segments, each containing five or six routines. Striking a delicate pose, Marceau's partner, Pierre Verry, announced each selection with a flag bearing the title, while taped musical salutes ushered the scenes on.

The first of the Style Pantomimes, "The Fisherman,"

served to establish Marceau's method of expression, though the audience, a capacity crowd spanning all ages, conserved their enthusiasm at the onset. On each of the sketches the white-faced mime worked meticulously to create easily recognizable characters with stumbling blocks to struggle with, which also could be identified and appreciated by everyone who observed the process. But ability to articulate a subtle irony in the comedy of life, without overstating it, is the enduring quality of his work.

"The Public Garden" was perhaps the most demanding selection, requiring him to portray over a dozen different characters who would frequent the proverbial greenbelt of serenity. The cast includes an older, thoroughly henpecked gentleman and his spouse as well as a younger, more passionate

couple (together), an equestrian enthusiast out for the daily ride, a nanny pushing baby's buggy, a man walking his dog on an apparently crucial but nonetheless embarrassing tour, a daisy-dissecting poet, a streetsweeper, a nature-worshiper, a bookworm, a balloon vendor, and finally a park statue — each depicted with a different stance or gate, and expression, apart from the fundamentals of their routine.

The characters in these scenarios were not intended as mere stereotypes. Each was familiar, yet believable. All were inevitably subject to human follies, but in none did Marceau attempt to epitomize humanity's disposition. Each character was presented as an individual and subjected to his own comedy of errors.

For the final half of his performance, Marceau introduced his long-time companion, the 31-year-old caricature, Bip. While in the previous scenes Marceau constantly altered his perspective to accommodate his roles, each of the five remaining departures were manufactured by Bip's imagination alone. Acting as a sort of alter-ego for the mime, Bip was best defined by the overwhelming insecurity he nurtured throughout his fantastic adventures. "As a Lion Tamer" Bip finds the big cats somewhat finicky, maybe even insulted at the authoritarian implications.

In Bip's most comical sketch, "David and Goliath," the mime alternated between the two leading roles, yet, as with the lovers in the park, he was able to intimate the presence of both at once. As a final note Marceau chose a more sensitive interpretation of human frailties,



Marcel Marceau strikes a trademark pose.



Marceau: making a living with a little makeup and a lot of nuance.

"Bip as a Soldier," — whose destiny leads him to the silent, silent majority. Closing with the emotional appeal, Marceau's many curtain-calls prompted the audience to respond with a standing ovation.

While the pantomimes were quite nearly flawlessly executed, when the house lights went on I still felt that Marceau's performance was less than sensational. It's not that he didn't work hard to communicate each

nuance, but it seems that even his best material is now little more fresh than the patented stock of a once rare vintage.

"The Amusement Park," for instance, is surely one of Marceau's classic pieces. It could never fail to gain laughter in large quantities; audiences will never cease to be amused as the mime probes his way through the mirrored halls of the funhouse. No gesture was without meaning.

Music Department Events

A Hat-Tipping Week Shines
On Imaginative Local Music

By PATTY DIGNAM

The "Contemporary Music Ensemble," directed by Corey Field, was presented by the College of Creative Studies on Wednesday, February 1, as part of this year's "Contemporary Music Festival." The performers were: Carol Winterbourne, flute; Marianne Osiel, oboe; Gary Corrin, clarinet; William Koseluk, Lynne Garrett and John Clark, piano; Josef Kucera, vibes; Jane Hemenway, violin; Geoffrey Rutkowski and Clovice Lewis, cello; and Barbara Peters, mezzo-soprano.

Working as soloists and in small ensembles, these musicians performed several mostly short pieces by composers who are by now well recognized as leaders in modern music. The works, too numerous to list here, were well chosen to display a variety of modern compositional

and performance techniques. The renderings given of these were, without exception, superb; they were full of color and vitality, and showed great talent and imagination on the part of the performers.

The single blemish in this fine concert was Milton Babbitt's "Ensembles for Synthesizer," which was a zit on the face of greatness in that it was performed by a tape recorder. But with this exception, the "Contemporary Music Ensemble" gave one of the best concerts of today's music this writer has ever heard. It is hoped that this group will continue to give performances here, for they represent a most professional and worthy addition to Santa Barbara's musical scene.

Hats off!
"New Music from Santa Barbara II," also part of the "Contemporary Music

Festival" series, was presented by the UCSB Department of Music on Saturday, February 4. Included were works by department faculty Alejandro Planchart, Robert Adams and Peter Fricker; by students Linda Silbert and Corey Field; and by S.B. resident Otto Bostelman.

The compositions as well as performances in this concert ran hot and cold. Noteworthy were Planchart's cycle of nine Haiku settings for voice and piano, which captured vividly the delicately economical spirit of classical Japanese art; Silbert's simple but effective "Anolis" for humongous percussion ensemble; and Fricker's "Spirit Puck," for clarinet and percussion, which, although slightly overlong, portrayed well the playful image of Shakespeare's Puck.

The program as a whole, however, suffered seriously from mediocre and under-rehearsed performances of several of the pieces — especially Adams' "Moment Variations," — and equally from compositional flaws in almost all of the pieces; flaws which varied from the negligible to the terminal. Further, the program was put together in a "mixed

bag" fashion, and was therefore entirely incohesive.

Hats back on!

Pianist Donna Massello appeared in a Senior Recital on Friday night, February 3, playing works by Handel, Mozart, Schumann and Copeland. The abilities of this writer are sorely taxed in trying to describe the exquisite beauty, flawless musicality, emotional intensity and focussed application of power which are Ms. Massello's art. The impact of her playing owes much to the deep rapport she achieves with her audience, and to her ability to tap an audience's energy and apply it to her work with a strength that grows continuously throughout the performance.

Ms. Massello played with utter concentration, perfect memory and superb technique; but questions of technique seem quite irrelevant in the face of the beautiful creativity which Donna is able to manifest and project in her music. This lady may well have quite a career ahead of her; it is this writer's sincere hope that he has not heard his last of her.

Film

"There is no vitality in the hero and not much more in the movie."

Truffaut's 'The Man': A Cold Film About an Unemotional Fellow

By JOHN LA PUMA

If you're a male who somehow has forgotten what smartly dressed, attractive women look like, or if you need an overly long reminder, go see Francois Truffaut's "The Man Who Loved Women." If you're not, and don't mind being asked to believe that a morose, dispassionate and otherwise unremarkable 40 year old man can indiscriminately seduce nearly any woman he approaches, then you still might go, just to look at the women. They're beautiful. Unfortunately, not much else about the film is credible.

Described by a would-be lover as perpetually "tense and gloomy, like a bird of prey," hawk-faced Bertrand (Charles Denner) is an aeronautical engineer who goes through women like planes go through LAX. He does this with devoted attention and pleasantness but little ostensible emotion, and here Truffaut has made a mistake. He would like us to believe that there is excitement and hunger in Ber-

trand's chase, pursuit and ah, the exhaustion of victory, but there is none. There is no vitality in the hero and not much more in the movie. A carefully programmed computer would be as effective as Bertrand: intelligent, uninvolved, and impersonal.

Because mechanical, unemotional Bertrand seems to have little to lose with each pursuivant glance or phone call, the succession of interchangeable females forms one long line of call girls, and we become bored. Bertrand likes to caress, screw, and then leave, while his too many women seem to accept him as is, there doesn't even seem to be any delight for him in it. We know, as director Truffaut does, that man doesn't need to be a dashing Don Juan or a romantic, concerned lover to have a lot of women, but there should be something interesting or attractive in him.

"The Man Who Loved Women" is fun visually, but never complete intellectually, which is what Truffaut is really aiming for: when Bertrand decides to write his memoirs, he records comprehensively and feverishly. Two interesting things result from this. First, a beautiful Parisian editor (Brigitte Fossey) falls for him, and second, we see where Bertrand's real interest lies — in writing. It is not really passionate interest, for Bertrand is probably not capable of that, but instead complete attention and concentration. He doesn't get up and leave in the middle of the night, for his typewriter is a companion until dawn.

A wonderful actress named Nelly Borgeaud plays Delphine, his craziest and possibly most interesting lover. A manipulative, bored wife of a doctor, Delphine tears off Bertrand's clothes in public places (recall the Louise Lasser-Woody Allen sketch in "Everything You Always...") while fawning "Oh, the things you make me do!" And in a fit of motor driven compulsion, Bertrand intentionally smashes his Alfa Romeo sedan into a concrete pillar. He seems proud of this ostentatious gash, even when he catches up with the (wrong) girl he wrecked his car to find. These are clever displays of imaginative Truffaut, and it's too bad there aren't more of them.

"The Man Who Loved Women" has a tone often icy and dispassionate, similar to its hero, and it even turns self-congratulatory near the end. The editor suggests a change in the title of Bertrand's memoirs, from the "The Skirt-Chaser" to... you guessed it. In trying to escape cliché as he has done so successfully in the past, Truffaut has placed an unlikable loner in an idyllic social setting — and Bertrand doesn't fit.



Francois Truffaut on location: a calculating director who suits his subject this time around.



A gracious Peter Finch greets Julie Christie in a scene from last night's Finch selection "Far From The Maddening Crowd."

Revealing Double Bill Opens Finch Series

By JOHN LA PUMA

UCSB's "Tribute to Peter Finch," the witty British actor now famous for winning a posthumous Oscar for his portrayal of a mad broadcaster in "Network," is half over. If you missed the first three films, which included last night's "Far From the Maddening Crowd," screenplay adapted from Thomas Hardy's novel, try to see one or more of the last few. For Finch is one of the few actors that can make his own emotional involvement believable and present it not too neatly packaged for us to examine, and wonder at.

In "The Girl With the Green Eyes," and "The Pumpkin Eater," both 1964 Finch films, Finch plays a successful middle aged writer torn by obligations in his love life. Neither movie really focuses on him, but both are interesting in themselves, even if they are too long. "Green Eyes" is a charming, rueful film about a young and naive Dublin girl's determination to love and be loved despite inhibitory familial and religious mores about you know

what. "Pumpkin" is the story of a sensitive, intelligent woman with eight kids who needs a pregnancy to feel fulfilled in herself. "Pumpkin" is a particularly skillful film — Anne Bancroft's Cannes award and Harold Pinter's screenplay are good evidence — and then there's the direction of Jack Clayton, a binding, first rate film.

Finch fits in as the slightly unfaithful husband (twice), and even in both these supporting roles, we can glimpse his ability and depth as an actor. His throaty, rumbling voice touched with proper British inflection seems secure and pleasing: it sometimes gives a feeling of common sense and cool strangely detached authority. His dry (Beebeater's) witticisms and judicious understatements lull our trust; we pay him the subjective and respectful attention due.

Finch does not appear to be an especially versatile actor, but he's so winning and interesting at what he does that if we see only one or two of his films we'll be charmed.

Marceau

(Continued from p.5)

The charade was so convincing that you could feel the presence of the glass walls, even if you couldn't see them. This was in-

deed his most graphic illusion. Yet Marceau's performance failed to offer anything substantially challenging to his own artistry. And for me, that makes the difference between the world's greatest mime and the world's only living legend of mime.

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Lily Alvarez plays a Federal Marshall after "Tiburcio Vasquez."

Stage Review

An Amusing Look At A Local Robin Hood

What unsung hero of the American Southwest robbed the rich to give to the poor? If all that comes to mind is Pecos Bill, Castillo Alvarez Productions could have told you Friday night: Tiburcio Vasquez, bandido. Four actors in skull masks told the story of Vasquez' one-man stand against the domineering Spanish descendants, an later, against the flannel-shirted gold-hungry Americans, in a short, lively program, "Los Calaveias de Tubercio Vasquez," sponsored by Arts and Lectures and the Chicano Studies Department.

Castillo Alvarez Productions was formed eight years ago, an offshoot of Luis Valdez' "El Teatro Campesino," based in San Jose, California. The two men and two women in Friday's show represented 29 different characters, chaging roles with the donning of a hat or vest and silver star. Many parts were favorite Mexican caricatures: the heel-stomping, lisping Spanish

patron, and the pistol-happy money-grubbing "grabacho." Chicano theater is delightful because of its freshness and bold humor: The judge at Vasquez' trial tells him; "With your intelligence, young man, you could have been a farmworker!"

The story, in Spanish and English, with snatches and parodies of songs, is the legendary life of California's Robin Hood, Tiburcio Vasquez. In the play he becomes a martyr when he fights injustice with the robbery it has taught him, only he "stole from the thief." His father, holding aloft on infant-sized rubber skeleton, decided to call him Tiburcio, "because he looks like a bandit." His father was (Please turn to p.9, col.2)

Book Review / Fiction

Dunne's Detective Debut: A Smutty Tale to Match a Nasty Business

By ERIC NEIMAN
"True Confessions," by John Gregory Dunne

Working loosely within the tradition of Dashiell Hammett and Raymond Chandler, John Gregory Dunne has produced an extraordinary detective novel. "True Confessions" is exciting, witty, obscene and superbly entertaining.

Like past mystery thrillers, the story involves a fast-talking Los Angeles detective trying to solve a complicated murder. But the crime is unlike anything that's ever appeared in fiction. It would spoil things to go into detail, but it is so grisly that a policeman takes one look at the corpse "and spills his breakfast all over her titties, which is a good way to mess up a few clues."

That callous comment points to another unique feature of "True Confessions": morality. Or perhaps it would be more accurate to say the lack of morality, because in a sense there isn't any. Everyone in the book is corrupt and rotten: cops, hoodlums, priests, prostitutes, even a Cardinal and the Police Commissioner. And the detective hero is as bad as any of them.

Raymond Chandler's hero Phillip Marlowe wasn't a saint, but he was basically decent and fair. Above all he was incorruptibly honest, something of a knight in fact.

Dunne's main character, Detective Tom Spellacy, is just a poor hard-working bastard, no more honest than anyone else. He became a homicide detective after he was sacked from the Vice Squad for graft; he'd taken bribes from a whorehouse madam, who'd also obliged him personally with other favors. He managed to stay on the police force because

he was married and his daughter was a nun, and because his brother, an influential priest, pulled strings for him. He felt bad about getting caught, but at least kept his job.

It's obvious that Dunne has an original outlook on detectives and their work. Traditionally, the world is wicked and vicious, and the detective stands in lonely opposition. In "True Confessions," wickedness and vice have won. "The morning was shit," thinks Spellacy early in the

"Dunne's main character, Detective Tom Spellacy, is just a poor hard-working bastard, no more honest than anyone else. He became a detective after he was sacked from the Vice Squad for graft."

book, and there's the tone of his everyday life.

This sounds pretty grim, but there's more to it than that. The search for a kinky murderer is set against and between business, church and government. Again, it would ruin some juicy reading to go into detail, so suffice to say that Dunne doesn't think people are very nice.

It might well be asked, what's so fun about reading such a depressing book? Part of the answer is that Dunne is an excellent storyteller and character builder, who grabs your attention right at the start and never lets it go. His sense of place and time is superb: he's said that he did no research beyond reading a few old newspapers, but the picture of 1940s Los Angeles is absolutely convincing.

But beyond this, there is a

smutty, breezy, humorous atmosphere about the writing that relieves some of the nastiness and makes for excellent reading. It feels almost indecent to laugh at times, but Dunne is unerringly funny, and balances this perfectly against the nastiness.

For instance, on the night of the murder, a woman's screams were heard two blocks away from the scene of the crime. "A house-to-house investigation. The screamer was a young woman whose husband had returned that day from service in the Pacific with the marines. It was the first time she had had sexual intercourse in three years, four months and two days." This is the stuff which murder investigation is all about in "True Confessions": neither heroic nor rewarding, but dirty, frustrating and human.

"True Confessions" is a detective novel with many inventive twists, but basically it is a detective novel, and a very good one.

But it would be wrong to put anyone off reading "True Confessions." Lots of people seem to avoid murder mysteries on principle, and it would be a shame if they missed the book on that account. In his earlier books — "Delano," "The Studio" and "Vegas"—Dunne has shown himself to be one of the best writers around today. He can write on different kinds of subjects, and with styles to fit the material in each case. He has never written a novel of this kind before, and probably won't write another one, but with this one book he has joined ranks with the masters. As both detective fiction and as the product of an exceptionally skilled writer, "True Confessions" is admirable.

RESEARCHERS NEEDED!

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FILM

Warren Miller's worldwide documentary "THE COLOR OF SKIING," presented by KTMS radio, will be shown tonight at 8 p.m. in San Marcos High School's Auditorium. The film features footage of ski contests at such locations as Sun Valley and France. Admission is \$2.25 advance and \$3 at the door.

Susan Sontag's first feature film, "DUET FOR CANNIBALS," is this week's contribution to the Women Directors Series. The film is a psychological comedy-drama about the influence of an exiled German radical and his wife over a young Swedish couple and screens this Sunday, February 12 at 7:30 p.m. in Campbell Hall. Admission is \$1 students, \$1.25 faculty and \$1.50 general.

An evening of films by SANTA BARBARA FILMMAKERS, sponsored by the Contemporary Arts Forum and the Santa Barbara Arts Council, will screen from 8 to 10 p.m. at Cabrillo Center, 1118 East Cabrillo Blvd. Admission is free.

MUSIC

UCSB Music Department events scheduled for this week include tonight's WOMEN'S CHORUS & DORIAN'S CONCERT, with Michael Ingham directing and Sunday's CHAMBER SINGERS CONCERT with Dorothy Westra directing. The former begins at 8 p.m. while the latter has a 4 p.m. start in Lotte Lehmann Concert Hall.

One of the most well known pop piano duos around, FERRANTE and TEICHER, will play at the Arlington Theatre next Thursday, February 16 at 8 p.m. The pair have recorded 140 albums, of which there are 17 gold, a testament to their mass popularity.

Mezzo soprano TATIANA TROYANOS will appear at Campbell Hall in her first U.S. recital tour on Thursday, February 16 at 8 p.m. Troyanos is in popular demand from such opera companies as the Met and Munich. Admission is \$3.50 students, \$4.50 faculty and \$5.50 general.



The cast from "Enter A Free Man" (Welch) seen here interrogating Bro watchful Able (Craig English). The Stoppard comedy being directed by J be presented February 16-18 and 22-25 Theatre. Admission is \$1.50.

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Records



Wreckless Eric: an establishment drop-out who isn't "stiff" yet.

Bunch of Stiffs Various Artists

By MIKE PULLEN

What attracted me to this eleven artist sampler was the fact that Stiff Records was Elvis Costello and Graham Parker's first label. Costello and Parker, for those who were asleep last year, are generally regarded as the best songwriters to emerge from the first flush of the New Wave. No safety pins; just honest, angry songs. "Bunch of Stiffs," which came out as an import late last year, seemed like a great way to find out if an iceberg of future Costellos really does exist beneath Britain's more sensational punk groups.

Stiff is sort of a cockney counterpart to the Bay Area's Beserkeley Records. Their specialty is recording rock n' roll purists who either can't make it with the big labels or don't want to (Stiff's motto is "If they're dead, we'll sign 'em). Seeing how a) Beserkeley usually produces such fun, unpretentious records (the Rubinoos, Modern Lovers) and b) so do Parker and Costello, it appeared that that elusive rock theorist's catch-all known as the "trend" might be in sight.

Well, you can stop the presses on the "Rock Renaissance" story. While there's some great songs on "Stiffs," the balance are just the kind of self-indulgent disposables that sometimes happen when nobody worries about selling records.

First off, some of these songs just don't belong. A thrown together blues band ("Stones Masonry"), an admittedly funny Dylan takeoff (by the "Takeaways") and

Britain's answer to Ted Nugent (a power trio called "Motorhead") only serve to throw the album's pacing out of whack.

Also disappointing are producer-guitarist Nick Lowe's sarcastic but flat "I Love My Label" and an overly mechanized version of Chuck Berry's "Jo Jo Gunne" by one man band Dave Edmunds, that sounds like Johnny B. Goode run through a Waring blender.

But there's still hope. The rest of "Stiffs" would have made a gem of an e.p. (four song single). Wreckless Eric's "Go the Whole Wide World," about a loser's global search for his girl, is a most effective love song, building to Eric's determined yell of the title.

Magic Michael's rock rumba, "Little by Little," sounds like Phil Spector meets Tom Jones. But like Eric, Michael's vocal is urgent and true, balancing between the sweet backing vocals and the buzzing guitar. The Tyla Gang, who are recording an album for Beserkeley, take an angrier, yet equally catchy route on "The Young Lords." Finally, there's an old version of Costello's "Less Than Zero" with added organ, and a remake of Parker's "Back To School Days."

Though not a full bloated "trend" in itself, these songs are evidence of a growing alternative to punk. Like punk, the songs are short and angry. But the Stiff dropouts haven't abandoned rock's old standbys, like the guitar solo and a sixties ear for nonsense syllables and simple melodies, things which make the best of "Stiffs" alive and listenable.



Weekend In L.A. George Benson

By STAN ROGER

Ever since George Benson turned his talents into the commercial with his *Breezin'* lp, he has been boggling and well deserved success. He's paid his dues, having played for 26 years. And now his past labor has paid dividends as *Breezin'* and *Water* sold 3 and 1.2 million copies.

Benson's latest two recordings, *Weekend In L.A.*, promises to be his most ambitious endeavor to date; it was a gold record the wax of the initial pressing, perhaps that is what is wrong with commercial jazz fare today; it proves it's worth. *Weekend In L.A.* is an exception. There is nothing else like it.

This is not to say that *Weekend In L.A.* is abysmal; quite the contrary. It employs the talents of the saxophone who served with him on *Brave New Girl*. Amongst the illuminating contributions are L.A. sidemen Harvey Mason and percussionist Mc Donald. These facts alone dismiss the notion of a musical undertaking.

What is not disengaged is the notion of exhausted ideas. Benson's previous recordings bring a fresh insistence on his usual forms such as scat-singing, plucked commercial voice, and the reworked past standards such as "It

Special Release ★★★★★



"The Man" includes Riley (Gregory King Brown (Stephen Zon) and a woman. The action is quick in this Tom Harrop. The play will run from 22-25 at 8 pm in UCSB's Studio



ROGERS Benson sallied his commercial music scene. He has enjoyed a mind boggling success. He has played his guitar some of his past labor is paying for and Flight have on copies respectively. To record set, Weekend is his most successful was a gold album before pressing cooled. But it is wrong with comedy; it sells before it Weekend in L.A. is no nothing new under the

that the album is contrary. Mssr. Benson of the same musicians on Breezin' and In the illuminaries of that sidemen like trapper percussionist Ralph acts alone almost totally of a subterranean

aged however, is the ideas or creative Benson's part, as some bring to scope. His al forms of expression plucked solos, a silky and the resurrection of as "It's All in the

DANCE

An evening with the ROTANTE DANCE COMPANY will begin at 8 p.m. this Friday, February 10 in Campbell Hall. The troupe includes the multi-talented Ted Rotante along with Nora Guthrie (daughter of Woody) and three other dancers. A free lecture and demonstration takes place today at 3 p.m. in Campbell Hall. Admission for Friday is \$2.50 students, \$3.50 faculty and \$4.50 general.

ART

On-campus exhibits scheduled to close down this Sunday include "PRELUDE TO THE FIFTH SUN: CONTEMPORARY-TRADITIONAL CHICANO AND LATINO ART," on display in the Main Gallery. The exhibit not only details work by contemporary Northern California artists but also includes drawings by the Mexican muralists and works from the Pre-Hispanic, colonial and folk arts of Mexico, art that has had a direct effect on 20th century Chicano artists.

'Tiburcio Vasquez'

(Continued from p.7) killed by gold-hungry 49'ers, who also stole the Mexicans' cattle, and so Tiburcio became a bandit.

The political protest is about as subtle as a punch: we meet the typical Californians—the corrupt goldseekers the corrupt sheriff, judge, jury, and senator, who is "bought" by a banker.

Though Vasquez died on March 19, 1875, the audience's enthusiastic applause might have eased the cantankerous old bandito. I suspect his spirit, where ever it may be, will not yet find a resting place while it can be evoked, as it was Friday evening in Campbell Hall, to remind "la raza" that their people are still seeking justice.

Game," "On Broadway" and "Down Here on the Ground," bring the man's creativity to trial.

While the abovementioned tunes are recreated adequately, they really don't evoke heart palpitations. Their repetitive beats along with Benson's restrained linear progressions really don't explore any new territory. Instead, they produce laboratory situations for his ingratiating Stevie Wonder impersonations.

What does make *Weekend in L.A.* a good album is not Benson's voice, but his concentrated energy on his guitar, which he always has and probably always will play splendidly.

"Ode to Kudu" is the pressing's exemplary cut of Benson's virtuosity. He proves he is capable of one man band feats through simultaneous chordings, runs and bass fillings that are clean and stellar. "Wind-song," "Weekend in L.A.," "We All Remember Wes" and "We As Love" display Benson's expertise in handling melodic arrangements and provide very enjoyable listening.

Although some of the tunes on *Weekend in L.A.* have an unmistakable sameness about them, there are enough deviations from this malaise to make this album worth its weight in plastic and perhaps even gold.



Metallic K.O.
Iggy and the Stooges
L.A.M.F.
The Heartbreakers

By JOHN REEVES

With all of the media attention given to punk rock these days, sooner or later

somebody is going to have to mention something about music. Besides the socio-economic state of Great Britain, the musical roots of the 'new wave' (remember the Renaissance?) lead directly to two American bands of the early 70's; the New York Dolls and Iggy and the Stooges. Going back any further would only get us to the Stones, but that story should be in theaters and drive-ins everywhere by the time their next album comes out. Anyway, these two glittery, grotesque, prepunk bands were guitar dominated, the Stooges featuring James Williamson, who has since grown up, and the Dolls with Johnny Thunders, who hasn't.

The N.Y. Dolls broke up in 1975. Thunders new band, "The Heartbreakers," (not to be confused with Tom Petty) have released their debut album 'L.A.M.F.' in Europe. On the record Thunder's guitar, along with twin lead Walter Lure, comes through in an amp distorted, garage sound that does justice to an innovator of punk music style. However, the band lacks direction in its stance. The 'naughide and neckties' look goes well with their traditional rock themes of frustration and up-the-system (like on "Born Too Loose" or "Chinese Rocks"), but over half the album is filled with love songs. Most of the tunes were written by Thunders. But the stand-out tracks, penned by Lure and ex-N.Y. Doll drummer Jerry Nolan, combine a Ramones tightness with raging guitars for a forcefulness lacking in much of Thunder's material.

Also recently released is a live recording of the last Iggy and the Stooges show. The godfather of punk, Iggy has since reached new heights of success, partially due to mentor David Bowie. "Metallic K.O." captures the forgotten boy at his peak with an energy that seems to be lacking from his more recent works. Foiled perfectly by James Williamson's guitar, Ig abuses the audience while working out on the best of the recorded Pop-Williamson songs.

The recording is terrible, dripping out of the speakers, but it adds to the authenticity of the event, as do Iggy's asides to the band and audience, and the sound of bottles breaking on the stage. The conviction of "Raw Power," "Head On," and "Rich Bitch," the rocking "Cock in My Pocket," the haunting beauty of "Gimme Danger," and even a pornographic "Louie, Louie" make this LP a signature selection from the world's 'well mannered' boy.

the movies

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Bonnie Raitt Returns for Rob Gym Concert

Country Blues Singer Turns The Corner at UCSB

By BEN KAMHI

Bonnie Raitt is no longer highly praised, yet widely ignored. Since the 1971 inception of her recording career she has been regarded as one of the most promising female vocalists east of Linda Ronstadt. Six albums hence, and she's still living up to the expectations of her following.

But after watching Raitt and company unleash a sure-fire hit—a revamped rendition of Del Shannon's "Runaway"—on Saturday Night Live several weeks back, it seems inevitable that she will cease to be ignored by all but the country-blues connoisseurs.

All things considered, Bonnie Raitt's March 4 concert in Robertson Gym might sell as fast as Ronstadt's 1975 gym show did. Ronstadt's appearance closely followed the release of her *Heart Like a Wheel* LP, a milestone in her career. Similarly, Raitt's last release, *Sweet Forgiveness* is a landmark release for her. As was the case with the Ronstadt-release, it is her most widely accessible LP to date. So in several ways Bonnie Raitt's gym performance will be reminiscent of Ronstadt's.

Sweet Forgiveness is perhaps Raitt's most diverse project yet. The rich vocals caress the ballads on this set (most formidably Jackson Browne's "My Opening Farewell," Bill Payne's "Takin' My Time," and Karla Bonoff's "Home") with the same ease that she rips open the stompers (Eric Kaz' "Gamblin' Man"). While the title track sports a Gospel-tinged chorus behind Raitt's thick vocals, she slides in at a low growl for a slinky slightly funky R & B based departure, "About to Make Me Leave Home."

Will McFarlane (guitars), Jef Labhes (keyboards), Dennis Whitted (drums) and Freebo (bass) comprise the core of Raitt's studio back-up, and touring ensemble. Yet she has always enticed various colleagues to lend a hand to her recording projects, the personnel guest-list on *Sweet Forgiveness* far exceed her usual studio crews, fully accenting the album's diversity. Little Feat's keyboardist Bill Payne and conga-drummer, Sam Clayton, fill in alongside country-blues guitarist Fred Tackett and mandolin player David Grisman. Doobie Bros' Mike McDonald, Rosemary Butler (one of Jackson Browne's sidekicks), and J.D. Souther all help out on the harmony vocals. And Norton Buffalo's spirited harp is the final icing on "Runaway."



BONNIE RAITT, one of the decade's most promising female vocalists, will break the winter quarter concerts dry spell with a performance in Robertson Gym on Saturday, March 4 at 9 p.m. The concert may very well be reminiscent of Linda Ronstadt's 1975 gym performance, scheduled shortly after the

But more importantly, the well-balanced consistency of *Sweet Forgiveness* marks her defiance of conventional musical molds, for the most part averting the same limitations which caused country-croonie Emmylou Harris to stall on her second solo LP. Both the quality and the diversity which Raitt yields stand as an assurance that she has yet to reach her artistic peak.

In contrast, her earlier efforts were much more exclusively blues-oriented. Her first album is a collection of largely traditional material, including tunes by her early

idols—Robert Johnson and Sippie Wallace. And Chicago bluesmen Junior Wells and A.C. Reed contributed to recording as well.

The daughter of Broadway singer John Raitt, Bonnie picked up the guitar at age twelve, and would soon fall under the influence of legendary Chicago and Delta bluesman-Johnson, Mississippi John Hurt, Muddy Waters and John Hammond prominent among them.

Later, her initial success as a blues-folk singer in Boston and Philadelphia clubs led to subsequent engagements at the Gaslite in New York, Philadelphia's Main Point, the Philadelphia Folk Festival, and numerous colleges on the east coast. Signing on with Dick Waterman, a longstanding manager of blues artists, Raitt quickly found herself in professional company, working onstage with Fred McDowell, Arthur Crudup, Howlin' Wolf and Wallace.

So it's understandable if Warners displayed an early, perhaps even premature interest in Raitt. Yet her first release covered a range of styles that would become a Bonnie Raitt tradition—a mixture of country blues, early R & B, interpretations of material by new songwriters as well as original compositions.

On her second release, *Give it Up*, Raitt began to collaborate with an increasing variety of songwriters, including Jackson Browne, Chris Smither, Eric Kaz and Joel Zoss. On her 1973 release, *Takin' My Time*, it became clear that Bonnie was developing her artistry from within an ever-expanding, yet close-knit group of songwriters and musicians. Little Feat's Lowell George, along with Payne, and Van Dyke Parks all made contributions. John Hall of Orleans produced the album, which boasted four more songs by Kaz, Browne, Smither and Zoss. Randy Newman's "Guilty" and a bluesy rendition of Mose Allison's "Everybody's Cryin' Mercy," with Taj Mahal handling the harp parts, were also featured.

Recorded in New York *Streetlights* boasted treatments of material by James Taylor, Joni Mitchell, Allen Toussaint and John Prine. Raitt relinquished *Home Plate*, a sort of reunion for her Los Angeles session crew, in '75 but the LP failed to adequately culminate her explorations thus far.



Bassist Freebo and singer-guitarist Bonnie Raitt keyboardist Jef Labes, and drummer Dennis Whitted will join Raitt and Freebo at Rob Gym. in the County Bowl. Guitarist Will McFarlane, Tickets are now on sale.



This page is prepared by A.S. Concerts.

A University Course

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Plenty of free time for visits to castles and the countryside (this is not a tour, you are not herded about).

Two teachers: Dr. Stanley Glenn, Director of Theatre, UCSB; and Dr. Homer Swander, Director of the Institute of Renaissance Studies, Oregon Shakespearean Festival.

For information, write Dr. Swander, Dept. of English, UC Santa Barbara, 93106; call 961-2457; or go to South Hall 2722.

Music Interview

Country jokers a long way From Tulsa and still smiling

By RANDY KORAL

Captain Crunch and the Deep-Cross Cowboys describe themselves as being "morally handicapped." Performing a wide variety of songs with titles such as "Wasting Away in Santa Barbara-ville" and the soon-to-be-classic "It's Hard To Say I Love You When You're Sittin' On My Face," they do justice to this description.

But although they are morally crippled, Captain Crunch and the Deep-Cross Cowboys are musically fit. With only four instruments, the band plays music that sounds fast, lively and fun. The lyrics to some of the songs might seem a bit crude

"Occasionally somebody will walk out when we're doing 'It's Hard To Say I Love You When You're Sitting On My Face,' but you're bound to offend someone somewhere along the line."

at first, but it's almost impossible to not end up laughing at them.

Captain Crunch consists of John Mallon playing bass guitar, vocalizing, and writing most of the parody-type songs, Neil Gholson playing lead guitar and sharing lead vocals with John, Terry Beckham playing a pedal steel guitar, and last, but not least, Brent Grossman on the drums. Having played in various parts of the U.S. during their career, Captain Crunch and the Deep-Cross Cowboys are currently performing at the Sportsman Cocktail Lounge in Santa Barbara, Wednesday through Saturday night. Their future plans include an album of choice Captain Crunch songs that will be released locally around the Santa Barbara, Goleta, I.V. area. They thought up the name for

the band when they were drunk one night after a show.

R.K.: Do you ever have any problems from offending people with some of your raunchier material?

J.M.: Not really. We've done this same type show to every kind of audience imaginable. We've played in redneck bars and to the Princeton University Alumni Club in Montecito. We've done the same type stuff. We never had a bad engagement. It's really encouraging. We'll play some places where we'll really have to tone it down because of the situation, and we'll end up saying the hell with it and we'll just go for it. Occasionally somebody will walk out when we're doing 'It's Hard To Say I Love You When You're Sittin' On My Face,' but you're bound to offend someone somewhere along the line. But we won't do anything ethnic or anything heavy. We just think everybody says "shit" and everybody gets high. This is 1978.

B.G.: You see, we are all morally handicapped and we just like to play for morally handicapped audiences as well.

T.B.: We have played a few places where we've been told to refrain from doing certain songs. Tulsa, Oklahoma was one.

R.K.: How do you describe your music?

B.G.: Punk Country.

J.M.: Acid Folk.

R.K.: Does all the comedy ever interfere with your music?

J.M.: I would think it enhances it. Our way of comin' at this thing is there's so many bands around . . . you go to a concert and pay eight dollars for a ticket and you go in and you hear albums 1, 2, 3, . . .

B.G.: (Makes a loud snoring noise)

J.M.: . . . and then the concert's over and you go home. Nothin' really happens. All that comedy shit that we throw out there is



The Deep Cross Cowboys (l to r, Terry Beckham, Brent Grossman, Neil Gholson and John Mallon, seated) bring "morally handicapped country-rock to Santa Barbara.

just so people can all relate to that stuff. And we're just tryin' to relate. We're not tryin' to be up there to be cool.

R.K.: How do you like playing in Santa Barbara?

B.G.: I've been living and playing in this town for twelve years. I love it.

J.M.: The problem with Santa Barbara is that it is so comfortable it is hard to leave. We've been playing down at the Palomino in L.A. lately but none of us really want to leave Santa Barbara. It is just hard for a musician to make a living in this town so we have to kick ourselves in the ass to get ourselves down to L.A. so the band can be heard more.

R.K.: Are you all comfortable playing country-type music?

T.B.: I used to hate country music. But it's fun. I'm really more into listening to high energy country-rock as far as listening to

albums on a record-player goes.

B.G.: I've only been playing country for a few years now. I started with the Floyd County Boys. I was their drummer for a spell and they're probably the oldest bluegrass-country band around. But I'm pretty much new to country-western. I don't allow it in my house. I don't play it on the record player that much, but I love playing with these guys. I love positive music. It's fun. But so much country music is taken so seriously. You go see bands with stern faces and they're pissed off and they move around real jerky. And it's boring because they take themselves so seriously.

R.K.: So you don't have any message to convey to your audience?

J.M.: Just keep it light. Have a good time.

B.G.: Be happy with yourself.

T.B.: Smile a lot.

Arts & Lectures Winter Events

Calendar

- Thurs., Feb. 9
3 p.m. Campbell Hall
Rotante Dance Co.
Free Lecture-Demonstration
- Fri., Feb. 10
8 p.m., Campbell Hall
Rotante Dance Co.
Concert Performance
- Sun., Feb. 12
7:30 p.m., Campbell Hall
Duet For Cannibals
(Women Directors)
- Tues., Feb. 14
8 p.m., Campbell Hall
Hungarian Folk Ballet
Sold Out
- Wed., Feb. 15
7:30 p.m., Campbell Hall
Sunday, Bloody Sunday
(Peter Finch)
- Thurs., Feb. 16
8:00 p.m., Campbell Hall
Michael Ponti
Concert Performance

Twyla Tharp Highly Acclaimed Selling Out Rotante Dance Company to Perform Friday

Going, going, almost gone and gone is the story of the tickets for the two evening performances by Twyla Tharp, Dancers & Dances, scheduled for Thursday, Feb. 23 and Friday, Feb. 24 at 8 p.m. in Campbell Hall. A few tickets are available for Thursday; tickets are all sold out for Friday. A different program will be featured each evening. Thursday's program includes Country Dances, the Fugue and Sue's Leg; and Friday's program includes Simon Medley, Cacklin' Hen, Mud, and Eight Jelly Rolls. The dance residency is sponsored by the University's Committee on Arts and Lectures, the UC Intercampus Cultural Exchange Committee and the California Arts Council with funds provided by the National Endowment for the Arts. Remaining tickets are available in the Arts and Lectures Box Office on campus only.

"The absolute and uncontainable joy of motion . . ." (Detroit News); "I felt as if I just had a transfusion . . . they give you an overwhelming sense of the body's expressiveness . . . richly theatrical . . ." (Deborah Jowitz, Village Voice). Virtually everywhere throughout the United States where the Rotante company performs, critical praises follow. In Santa Barbara, the group visits for a three day residency Feb. 8-10, with a free lecture demonstration this afternoon at 3 p.m., and a concert performance tomorrow night at 8 p.m. Both events are in Campbell Hall. The concert is sponsored by the University's Committee on Arts and Lectures, the UC Intercampus Cultural Exchange Committee, and the California Arts Council with funds from the National Endowment for the Arts. Tickets are available in the Arts and Lectures Box Office on campus or at the door.



NORA AND TED Rotante of the Rotante Dance Company which will perform Friday, Feb. 10.



The Twyla Tharp Dancers in a preview of their "Eight Jelly Rolls" to be performed Feb. 24.

'Hungarian' Tickets Gone

Tickets are sold out for the performance by the Hungarian

Folk Ballet and Gypsy Orchestra, scheduled for Tuesday, February 14 at 8 p.m. in Campbell Hall. The special event is sponsored by the University's Committee on Arts and Lectures.

Ticket Information

ALL TICKETS ARE NOW ON SALE AT THE ARTS & LECTURES TICKET OFFICE, BLDG. 402.

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

EVENT	TICKETS ON SALE (Inclusive dates)
Hungarian Folk Ballet of Budapest, Feb. 14	SOLD OUT
Twyla Tharp, Feb. 23	Feb. 9-Feb. 21
Twyla Tharp, Feb. 24	SOLD OUT
Anna Russell, Mar. 1	Feb. 15-Feb. 27
Thovil, Mar. 14	Feb. 28-Mar. 10

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

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

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

Tatiana Troyanos Cancelled by Flu- Pianist Michael Ponti To Substitute



Virtuoso Pianist Michael Ponti coming Feb. 16.

Pianist Michael Ponti will replace the originally scheduled-mezzo-soprano Tatiana Troyanos on Thursday, February 16 at 8 p.m. in Campbell Hall. Troyanos was forced to cancel her engagement at UCSB due to illness.

Time, date and place of the

recital — Thursday, February 16 at 8 p.m.—remain the same. All tickets purchased for the Troyanos recital will be honored for the Ponti concert. The recital is included in the concert series sponsored by the University's Committee on Arts and Lectures. A varied program of works by

Scarlatti, Chopin, Scriabin and Rachmaninoff will be performed by the pianist.

The pianist has been well-known in Europe and established a solid reputation as a recitalist there. His New York debut in 1972 created a sensation, and he has since received critical praise for his unique combination of skilled technique and musical style. Time Magazine described Ponti: "He is one of the most striking keyboard talents to appear on the concert stage in years. With a flair for the old-fashioned bravura style and a staggering technique to put it across, he is a one man tidal wave of sound." Another critic said: "He is the possessor of a big rich tone and incredible technique. Ponti's musicianship and sensitivity match his other gifts; he is a pianist of the first rank."

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

Anna Russell

WHO IS THIS LADY? Mimic, clown, satirist, comedienne, semi-musicologist who knows her stuff, and described by critics as "the funniest entertainer of our time" (Citizen, Ottawa), Anna Russell takes the starch out of social-musical propriety as she systematically attacks all forms of music — from bel canto to bagpipe playing, to singing in her own style. Backed by years of classical training and performance, she mercilessly pokes fun at musical forms.

Tickets for her performance on Wednesday, March 1 at 8 p.m. in Campbell Hall are available in the Arts and Lectures Box Office



Anna Russell, Musical Satirist Extraordinaire

This page was prepared by Arts and Lectures Staff.

KIOSK

TODAY

CHRISTIAN SCIENCE ORGANIZATION: Weekly testimony meeting. Come share our joy! URC, 777 Camino Pescadero, 7 p.m.

UCSB WOMEN'S CENTER AND RHA: Careers in Business and Educational Administration. Join Yolanda Garza, Assoc. Director of EOP, and Elisa Gilman, stockbroker, Reynolds Securities Inc, for dinner and a discussion about business career options and how to prepare for them. De La Guerra Annex, 5:30 p.m.

INTERMEDIATE YIDDISH CLASS: Intermediate Yiddish class meets at 7 p.m. in UCen 2292.

VEHICULAR AIR BAG DEMONSTRATION: 12 noon to 1:30 p.m. Asphalt lot between Music Bldg. and Ortega Commons. Short films to be shown in UCen 1128-B. Call Environmental Health & Safety Office for more details — 961-3766.

BAPTIST CAMPUS MINISTRY: Bible Study: The Old Testament. F.T. Rm. 535, 7:30 p.m.

A.S. RESEARCH AGENCY: Needs people who want to work on campus-related issues. Any major credit may be available. Leave message at UCen 3135 or call Chris at 968-9743.

PEOPLE AGAINST NUCLEAR POWER: Meeting on Sundesert Exemption Legislation. Noon in UCen 3137.

RAINBOW PRODUCTIONS KTMS RADIO: Ski Film: Warren

Miller's "The Color of Skiing." Shows at 8 p.m. at San Marcos High Auditorium (4750 Hollister). You'll see hot ski action from around the world. Including France, Canada, Utah, and California.

STUDENT HEALTH & PHYSICAL ACTIVITIES DEPT.: The third free lecture in the "Go To Health" series for UCSB faculty, staff, & students, titled, "Exercise in Perspective" will feature Steven Horvath, Director of the Institute of Environmental Stress. Phelps Hall, Rm. 3510, 7-9:00 p.m.

BAPTIST CAMPUS MINISTRY: Bible Study: The Parables of Jesus. 6710 Pasado No. 2 in I.V., 7:30 p.m.

SRI CHINMOY MEDITATION GROUP: Has an advisor available to answer your questions about meditation and spirituality. UCen 2292, 12:15-12:45.

GAY PEOPLE'S UNION: GPU will hold its weekly women's rap group, at 7:30. Call 968-4219 for location.

CAMPUSES UNITED AGAINST APARTHEID: Meeting on "U.C. & South Africa." UCen 3137, 7:30.

VOLUNTEER INCOME TAX ASSISTANCE (VITA): Need help in preparing your Federal and State tax returns? Volunteers have been trained by the Internal Revenue Service (IRS) to participate in the VITA program. Free help and forms are available in San Nic. piano room from 7-9:30 p.m.

I.V. Blackout

(Continued from p. 3)
service restored.

Most of Isla Vista was clutched in the icy fingers of the blackout, with only isolated areas being spared. Along the ocean side of Del Playa, tension was highest as the rain poured down.

Marty O'Leary, a Del Playa resident, was one of those who had a reason to be worried. Early in the blackout he reported "spirits are high, toes are cold, and hearts are warm. We're just sitting around burning candles and drinking beer."

However, within an hour, tragedy has struck as a large portion of the apartment's deck, its structural supports weakened by the rain, slithered off into the ocean. No one was on the deck at the time, so casualties were light. See today's editorial on page 4.

WANT TO SELL...BUY...RENT...HIRE? USE THE CLASSIFIED ADS

Lost & Found

Found: 2-7 Key ring in front of Physics Bld. Call Craig 968-8911

Reward. Lost 1-26 in UCen. Prescription sungl. Women's gold metal frame, Bee 964-7930.

Lost Sunday, 1-29. Calculator and papers in black briefcase. Reward! Dave — 968-0045 AM pls.

LOST — taken from Devereux Beach blue daypack on Fri. Feb. 3. Please return! Reward! No questions asked. Call 968-8820 Eves.

LOST: Vic beach ent N of Del Playa Pk gold wirerim glasses in brn case pls! Rew! 968-0480.

\$50 reward! Please return my red Motobecane 10 speed. No questions asked 685-2351.

Special Notices

ONE DAY SKI TOUR Inst. at Mt. Pinos, Feb. 26. \$7.50 stu., \$11.00 non-stu. Sign up at the Rec. Office, Rob Gym.

Come see Clint Eastwood in The Greatest Love story ever told — Dirty Harry. Sat. Feb. 11, Chem 1179 adm \$1.25. 6, 8, 10 p.m.

KEROSENE LAMPS! as low as \$3.95! New World Resources 6578 Trigo M-S 12-7 968-5329. Next to Sun & Earth Rest.

Toy trains wanted: American Flyer eves 968-2777.

Sun Valley Spring break ski trip, Mar. 25-Apr. 1. \$188, incl. lift tickets, condo. lodging, & bus transp. Sign ups in the Rec. trailer, Rob. Gym, 961-3738.

Don't miss the party. Fasching '78 Sat. 7:30 Further info. in German dept.

SATIN ROSES & arrngmnts., Maria 968-3401, order between 7-9 p.m.

Lonely? Feel bad? Need someone to talk to?

The Human Relations Center has trained staff counselors Mon.-Fri. 961-3922 or come by 970 Embarcadero del Mar H.

Students, Faculty, Staff. Eat at 39 of the best restaurants in the Tri County Area for 1/2 price (you pay for 1 dinner and receive 2nd dinner absolutely FREE) plus get 3 other bonus books for travel, recreation and dining by obtaining your LET's DINE OUT Remit Envelope at the AS Cashier's Office or info Booth in the UCen or Rm. 1053 in Storke Communications Bldg. This is our 15th year in S.B. Price is \$17.50, but only \$10 to campus affiliated personnel. Valid till Dec. 1, 1978.

Did You Know BCI Offers: Free Pregnancy Testing (Problem Pregnancy) Assistance. At No Charge To Those With Associated Student Health Insurance. BIRTH CONTROL INSTITUTE, SANTA BARBARA 966-1585. Non-profit public service agency.

Backgammon 15% off! Game-O-Rama, Univ. Village Plaza 685-2842. See our great selection.

Personals

Nexus Valentine's personals. Do it for love.

Tony C. I'm five feet two with eyes of blue. This will be your only clue. Your Angel Bud

KH RM127 Trop from a buddy see act 2 scene 4 lines 124-38. The 2 gentlemen of Verona

Betsy: A Bagel-Nosh is a Bagel Eater, a very unsavory character.

Camilla: Good morning babe! I adore you, dream of you, love being your AB, and can't wait until Sat. Your the best love?

Jodi — If human nature is basically good then you're the perfect example. Thank for all the great understanding talk! HAPPY 21!! Lotsa Love — Di

Eros Eros Eros Tell your Valentine you Care — os Nexus Personals.

!!Julie J 'Moaner!! Happy 22 Best wishes today and always TT

Help Wanted

Many an angel shall attend the angel buddy ball, But Janavid shall dance with thee, The fairest Lady of all.

To Eddie, My friend the rugged individualist. Have a wonderful 20th B-Day. You are definitely one of a kind. Love, M.W.

FRANK ZAPPA want's your NASTY love. Nexus Valentine's Personals

The Magical Mystery Tour waiting to take you away close your eyes and I'll kiss you tomorrow I'll miss you, Ande-ker labels-23 understand this one.

Sir Knight: I know there's another, But I care too, So anticipate tomorrow, Love, your Angel Buddy 2

Bitchin T. Psych-up for the Payoff of the backgammon debt, and all to follow. I'm SOOOOO excited for the DB Flutterby.

HB-day PAM! 18 equals erotic evils; especially enjoying exploding ejection (seats) Evermore, A-P-A day

Lynn: Happy 31st anniversary! To spend that much time with you is every guys dream! Let me always be your man! Mark

Will the anonymous author of the smiling note (left last Thurs.) Please disclotches Herself To Me? Curiously, Doll

Business Personals

HEARTS, HEARTS, HEARTS Red ceramic pins \$2.3. 14K gold earring \$4-6, rings \$8-10 LEATHER GUILD ISLA VISTA

LEMONS — LEMONS — LEMONS Fresh picked daily from Dos Pueblos Ranch 10lbs only \$1.00 Will Deliver 962-7953.

Nina's Deli-restaurant. Best sandwiches & salads in town. Quality quick lunches relaxing dinners. All food homemade. Call ahead to go on study nights 6573 Seville next to I.V. Crafts.

SWISS ARMY KNIVES!! at lowest price in SBI Perfect for work & camping! New World Resources 6578 Trigo M-S 12-7.

LOSE POUNDS AND INCHES the pure natural way. Fabulous milkshake diet. Nutritious, safe, no drugs. Maintain energy. Guaranteed. 964-3461 after 3:00.

SHOW THEM YOU CARE, BUY HIM-IT-HER a carnation for Valentine's Day. At only \$1.00 each you can buy one for all your friends! ORDER AT UCEN Feb. 7-Feb. 10, or Feb. 13th. We Deliver to Isla Vista & Campus.

FOLKLORE AND MYTHOLOGY STUDIES journal needs articles. Deadline, 2-15-78. GSM 1037, UCLA LA 90024.

RECYCLERS NEEDED. Workstudy only. Mostly Sat. working on the curbside program. \$3.50 per hr. Call 961-3683.

CASH. Students earn pocket money while studying. I.V. Biological is accepting new plasma donors, see if you qualify. \$40 - \$60 per month. 966-Embarcadero del Mar. Ph. 968-2555.

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Gaucha Cagers Meet Aztecs, Aim to Avenge Earlier Loss

By RICHARD BORNSTEIN
After splitting two games last week against UC Irvine, the Gaucha basketball team returns home tonight and Saturday evening for games against San Diego State and Long Beach State.

UCSB is currently 2-6 in the Pacific Coast Athletic Association, tied for last place with Irvine and San Jose State. Tonight's game against San Diego is the second meeting between the two schools, the

Aztecs took the opener 80-56.

The visitors are a talented team, who play outstanding ball at home, but somewhat less than that on the road. They are 5-3 in conference play, 12-8 overall. In addition, San Diego has lost one of its most talented performers in Presnell Gilbert.

Gilbert, who last year was ALL-PCAA in his freshman year, bypassed a game, and talked of transferring schools. However, he seemed to have his problems worked out and was gradually

receiving more playing time. Suddenly last week, Gilbert did not show up for three practices, and head coach Tim Vezie suspended him for the remainder of the season.

Even without Gilbert, the Aztecs line-up includes Steve Malovic, Kim Goetz, and Joel Kramer. Kramer, a 6-7 forward, hit on 11 of 14 shot attempts in the first meeting between the clubs, and is averaging 13.5 points and 9.5 rebounds per game.

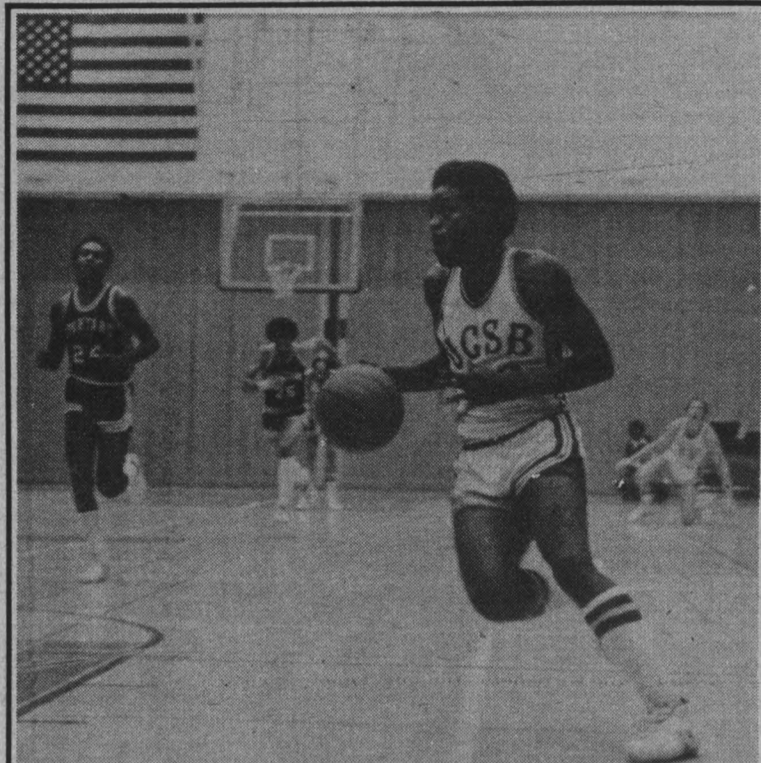
"Kramer is my kind of player," Gaucha head coach Ralph Barkey said. "He is a fundamentally solid, efficient basketball player. I think Joel is the stabilizer for San Diego State. He does nothing but win — he's psychologically gifted."

Goetz is a junior college transfer and is the leading Aztec scorer at 17.3 points per game. Malovic, a transfer from USC, is shooting close to 60 percent for the year, while averaging 13.1 points per game.

For Santa Barbara, Matt Maderos and Pete Aronchick are the leading offensive threats. Maderos leads the club with a 15.9 ppg average, while Aronchick is close behind at 15.6 ppg. Aronchick is the leading rebounder at 6.5 per game.

Overall, the Gauchos are 7-13. A key down this stretch could be Tom Flavin. Flavin broke out of slump with a 21 point performance in the first Irvine game, and seems to have regained his shooting touch. Flavin is also the team's second leading rebounder at 6.2 rebounds per game.

GAUCHO GOSSIP: The Gauchos game against San Jose State next week could prove the club's most critical game of the year. If the two teams remained tied, along with Irvine then that game could decide who will qualify for the post-season PCAA tournament. Wayne Stevenson has begun to work out for the first time since injuring his knee before the season. KCSB, 91.5 FM, will air both contests, beginning with the pregame show at 7:50.



GAUCHO BASKETBALL returns to Rob Gym this week, when the varsity hosts San Diego State tonight, and Long Beach State on Saturday. Both games begin at 8:05. (Photo by Eric Woodbury)

Aggies Top Men Gymnasts, As Injury List Increases

Traveling north over the weekend, the UCSB gymnastics team suffered a loss to the men's squad of UC Davis last week.

The Aggies totaled 195.1 points to the Gauchos 157.2. For the Gauchos, this represented a ten point improvement over their last competitive effort this season, and came without the services of number one all-arounder Dan Lackey, who is out indefinitely with an injury.

High event scorers for UCSB were specialists Mike Sasaki in floor exercise and Rich Arthur in vaulting. Each gymnast earned a score of 8.7.

In addition, Mike Bigler and Mark Button were named the team's co-gymnasts of the week with top individual efforts. Bigler, a senior who is competing again after a year off, earned scored of 7.3 on rings and 8.0 on high bar. Head coach Art Aldritt called it "his best routines ever."

Button was honored with his 8.2 effort in floor exercise. What made it so special was that he finished the routine with a severely sprained ankle that may sideline him for up to three weeks.

(Please turn to p.15, col.3)

Long Beach Beats Ruggers, Hands UCSB Second Loss

By DAVID GEOFFRION
Last week, UCSB rugby coach Mel Gregory called the upcoming Santa Barbara-Long Beach State contest a "grudge match."

Unfortunately for UCSB, Long Beach held most of the grudge Saturday as the big and rugged Forty-niners handed the Gauchos their first conference loss, 13-3, at campus stadium. UCSB is now 1-1 in league play and 8-2 overall.

Costly penalties and a key injury were Santa Barbara's downfall. Behind 6-0 at intermission, the Gauchos narrowed the lead to three when back Phil Bugay split the uprights with a rousing 40 yard drop-goal.

But another infraction by

UCSB, resulting in the Niners' third successful penalty kick of the afternoon, and the absence of forward Dave Hacker, who left the game with bruised ribs, darkened the chances of a Gaucha comeback.

Santa Barbara could not immediately adjust to Hacker's departure and Long Beach took advantage of the momentary lapse to score a try. From then on, the visitors merely ate up chunks of the clock by repeatedly kicking the ball deep into Gaucha territory.

"Long Beach never dominated our play," said a tired Gregory. "Our strategy was to keep the ball away from them. They couldn't run on us at all."

Neither team could sustain much of a running attack and both seemed content in slugging-it-out up and down the field. Although the Gauchos' David-and-Goliath performance against their larger foes was admirable, there were too few stones.

"They had a lot of weight in there . . . it hurt our scrums," Gregory said. "The effort was there but we were out of rhythm. When the rhythm broke, we couldn't assert ourselves."

The ruggers draw a bye this weekend but will travel to the Bay Area on the 18th, 19th, and 20th, for two matches against Stanford and Berkeley.

In other rugby games on Saturday, the UCSB Gauchos led by Bob Riggs' two tries, continued their winning ways with a 14-0 victory over Long Beach State's second squad.

The Gaucha Women's team also won as they trounced Eleanor of Pasadena, 32-0, behind Sheryl Benson's three four-pointers.

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Commentary

Sports Show Forced To Profit or Else ...!

By RICHARD BORNSTEIN

Perhaps it epitomizes how certain people on this campus feel about sports in general, or perhaps just a few people in powerful positions dictate what the rest of the people will have to put up with?

But, for some reason sports and more specifically basketball, are given low priority on the KCSB programming list. Sure, certain basketball games have been on this season, however a close look at the tight "strings" applied to announcers Ted Deixler and Don Fischer, reveal the games might not have been broadcast at all. In fact, a listener cannot count on all of the home games being broadcast, which represent a negligible cost to KCSB.

KCSB is a non-commercial, student-supported station, yet program director Tom Brown dictated at the beginning of the school year that the only way any games would be on the air was if Deixler and Fischer raised enough money for the station to show a profit of at least \$50 per game. His philosophy was that "It is not in the best interest of KCSB or the community to run a lot of sporting events. I asked Ted and Don to raise the money because I saw it as a good opportunity for the station to benefit from it. All of the money they raised goes back into the station."

Yet Deixler and Fischer, who are working on their third year of broadcasting the games, don't see it that way. Between the two of them, they raised some \$1250, of which, they say, about \$600 to \$700 goes into their 18 broadcasts during the year. The basketball broadcasters are the only people on the station who had to solicit funds to insure their show would be aired.

"The point is that we are representing the students at the school," Deixler said, "and we benefit students. I don't see why we have to make money on a school sponsored event. We're not professionals, so I don't see why we can't just get enough money to cover our operating costs."

The issue goes deeper than the actual funding for the broadcasts. Basically, the station's policy pushes UCSB sports back behind everything else, and imposes heavy restraints on the airing of sports broadcasts. Brown has never insisted that a "classical" disc jockey go out and raise a certain amount of money for his show, but sports programming is somehow different.

Brown maintains that people are angered when sports pre-empts other shows. He claims that the money is not the important issue here, but rather "the students and the community's desires. The DJ's don't like to get pre-empted for a sports show."

Fischer, who graduated in June '75 and is currently working in the Admissions Office, says that the programming was not organized properly.

"Back in September, when we asked to do the games and Tom said yes, he should have alerted the DJ's that on certain Thursdays and Saturdays, their shows would be pre-empted. Instead, he let it go, to where now certain DJ's are upset that they're being pre-empted. It put everybody in an awkward position."

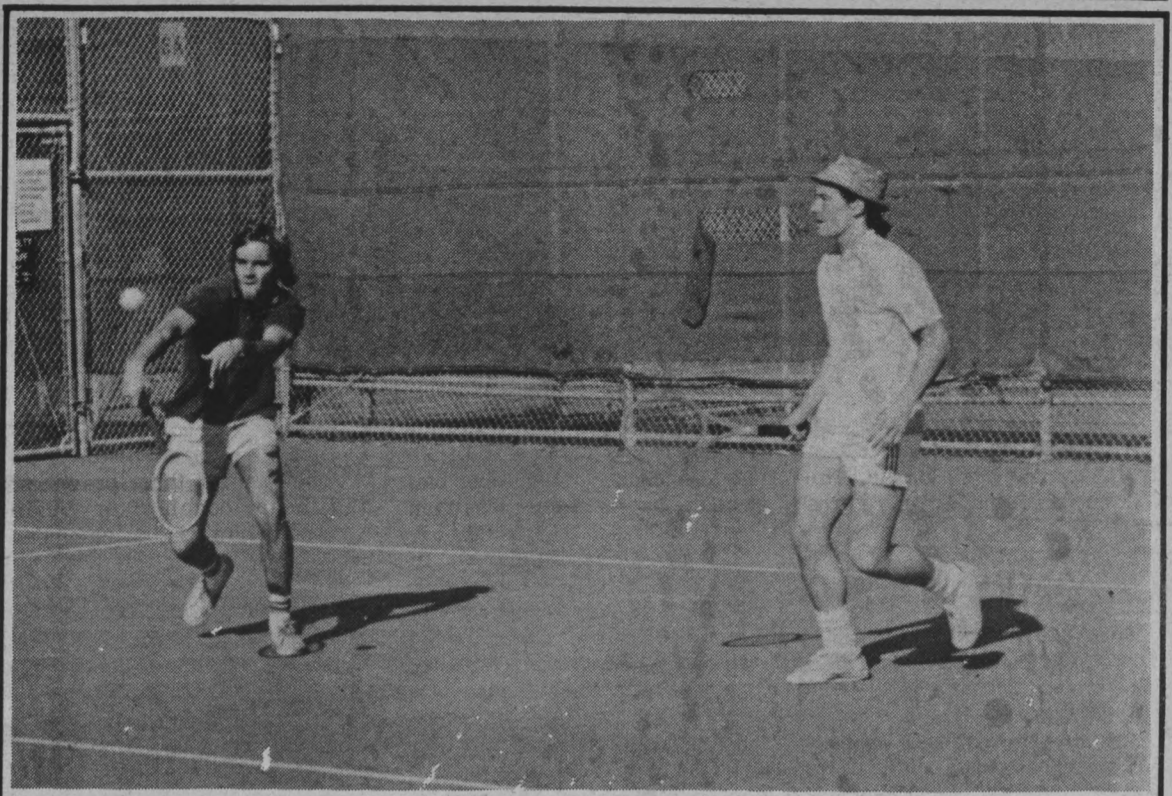
Of course, one must ask the question if anybody cares whether all of the home games, and some of the away games are broadcast or not? When the Fresno State and University of Pacific games were not on the air, the newspaper received some calls as to why the games were not on. Obviously, someone listens to them.

"I get feedback from people all the time," Deixler said, "And I know the station received some calls when the UOP and Fresno State games were not on. There's no excuse why all of the home games can't be on the air. We raised the money."

Fischer added, "I think when only certain games are broadcast, it takes away from our listeners. They don't know when to listen. I would say that if we're not on, people will miss us. People talk to me about the games."

It is that same philosophy that keeps sports in the background at UCSB. Certain people believe that athletics does not mean anything to the students, so they are put off to the side. In this case they are not only put off, they must show a profit. Ask the jazz DJ if he would go out and get money for his jazz spot, and if he would see how much money he could raise. The fact that Deixler and Fischer raised over \$1200 is a remarkable accomplishment. Somebody wants to hear the games. But, those people must voice their opinions.

It has become apparent that students will support athletics here, evidenced by the enthusiastic response at various times throughout the year. But, if people in power positions restrict athletic awareness, it is about time more people said something about it.



WEATHER PERMITTING, the intramural department is sponsoring both mens and womens doubles tournaments in A and B divisions. All sign-ups are due in the IM trailer by 5 p.m. today, accompanied by a can of Penn, Wilson, or Dunlop tennis balls. (Photo by Linda Krop)

Injured Gymnasts Defeated

(Continued from p.14)

UC Davis had a top floor exercise man in John Trunk, of whom Aldritt said, "He's a real artist. He's really super."

This Friday night the gymnasts will host the Air Force Academy


and USC as the women will be competing simultaneously against the Air Force women's squad.

Aldritt said that both clubs are possible 200 point scorers and that UCSB's chances for a win were slim, but expects some fine

competition. The meet begins at 7:30 p.m.

This meet will be the second combined competition this season, and both Aldritt and women's coach Nanette Schnaible have expressed satisfaction with the set-up.

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Three Bills May Ban Scalping of Tickets

(Continued from p.1)

Some ticket purchasers—though not all—resent paying the premium required by the brokers. And these disgruntled consumers have not been shy about letting their legislatures hear about it.

Assemblyman Mel Levine (D-Los Angeles), co-author with Assemblywoman Maxine Waters (D-Los Angeles) of A.B. 2333,

wants to make it a misdemeanor to sell tickets in this manner.

The Levine-Waters bill would set a maximum service charge on the resale of tickets. Because of their high-volume, low-markup pricing system, large ticket vendors like Ticketron would be less effected than the smaller business operator.

Says Levine, we want "to try to keep tickets available at the

market value of the tickets, particularly at the events like rock concerts and athletic events, which are the ones where tickets are most frequently scalped. . ."

The ticket brokers themselves vehemently object that any such legislation violates both the principles of free enterprise and of simple fairness.

"You want to know what I think about it? I think it's unconstitutional!" says Sonny DeFalco, operator of Troy Ticket Service of Pico Rivera, a ticket vending business that has been in Southern California for many years.

DeFalco is bitter about what he views as the singling out of his industry because of practices that are common in many other in-

dustries.

As an example, he cited "keystone pricing" used in the jewelry business, which, he said, can reach 400 percent on items under \$100.

"I don't see anyone trying to stop that. . . Or how about oil prices? I drove into a gas station the other day. They wanted \$.85 a gallon. . . You know what I did? I went down the street and paid \$.69 a gallon."

It's just that sort of hard-nose consumer decision-making that DeFalco feel people who want entertainment tickets should exercise, a practice that would eventually bring down the price of all such tickets.

DeFalco also said that his organization often handles ticket sales for charity or school benefits for free, "just to get our name around."

DeFalco compared that kind of low-budget advertising with the high-budget practices of a store chain like the Broadway, who provide Ticketron outlets as a way of bringing in customers.

Of the Levine-Waters bill, DeFalco said his company would work hard to defeat it.

"The first hearings are coming up this month and we'll be there."

He added that he has already talked with Levine about the bill. "He's a very fair guy, very fair. But Maxine Waters, she didn't even have the courtesy to meet with us."

A spokesman for Assemblywoman Waters, said that a scheduling conflict prevented her from meeting with DeFalco.

A.B. 2333 is scheduled to be heard before the Assembly Criminal Justice Committee on February 26.

Supervisor Hedlund

(Continued from p.1)

Hedlund returned once again to southern California, where he ran for Santa Barbara County Board of Supervisors and was elected in 1976.

Hedlund is a strong proponent of nuclear safeguards, "I am most definitely for safeguards," related Hedlund. He feels that the current problems of nuclear energy stem from a chicken-before-the-egg type dilemma, "I feel our technological advances have exceeded our wisdom to use it properly," he warned.

Hedlund is not exactly excited about the prospect of an LNG plant either but feels it is still possible if constructed far enough away from any dense populations. His idea for placement of the plant—the Channel Islands. "I feel if it must be built, the Channel Islands would be the safest site for construction."

It would come as no surprise to find that Hedlund strongly favors development in both solar and wind energy. Hedlund feels that "Solar energy is very productive, environmentally safe and plentiful." He stated that he wished the government would divert a little more attention to the alternate sources of energy. "Unfortunately, the government has been rather slow at giving funds for proper research." Wind power is also a very viable alternative, according to Hedlund: "Wind power may have less use than solar, but potentially greater efficiency."

Any talk of a county split would find much opposition from Hedlund: "I think it would be a catastrophe for the county to be split," came his stern warning. Hedlund is strongly in favor of maintaining the status quo in this

regard. "I feel the present dimensions are much better—both politically and socially." According to Hedlund the split can only hurt the people involved.

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